

A FEW
PRE-HISTORIC RELICS
AND
THE ROCK PAINTINGS
OF
SINGANPUR,

Raigarh State, C.P. (India)

BY

AMAR NATH DATTA, M.A., LL.B.

**A FEW
PRE-HISTORIC RELICS**

AND

THE ROCK PAINTINGS OF SINGANPUR

RAIGARH STATE, C. P.

BY

AMAR NATH DATTA, M.A., LL.B.

Rajkumar College, Raipur, C.P.

PUBLISHED BY

GAGAN CHAND BORAL, M.A., B.L.

15, Hidaram Banerji Lane, Calcutta.

Price Rs. 5

THIS BOOK

IS

DEDICATED

BY KIND PERMISSION

TO

Mr. V. A. S. STOW, M.A. (Oxon),

Principal,

MAYO COLLEGE, AJMERE, INDIA.

WITH THE AUTHOR'S

BEST RESPECTS.

FOREWORD

By the Publisher.

THE author of the book is my most intimate friend, I knew him from his boyhood. He was dubbed a poet by the boys and the teachers while he was at school. Later in the College, he was nicknamed 'the silent worker'. His ideal kept him aloof from Government service in which several of his relatives signally distinguished themselves. His simple life and sober habits, strengthened by his confirmed bachelorhood and an ardent love of God and Nature, have enabled him to follow up unswervingly the path he had once chosen for himself. His several works in English, Bengali and Hindi have drawn the admiration of some of the best critics of the fields who were almost taken by surprise. Being attracted by the author's versatile talents, even late Mr C R Das (Deshbandhu), just before his death, expressed his desire to meet the author who was too far away at the time. The present volume has been a surprise even to his most intimate friends. It has given me an idea of what deep studies my friend carries on when, during the darkest hours of the night, he quietly sits up on his bed and lights the candle. His occasional travels, especially through odd places, and visits to big libraries at times, have enlarged his vision too.

As for the exploration of the Singapur Rocks—the main theme of the book—the author has done everything almost single-handed and at his own expense. He had to undergo much sacrifice directly and indirectly for the preparation and the publication of this book into which several years of his studies and observations are compressed. The Editorial Board of the *Calcutta Review* (the organ of the Calcutta University) appreciated the contents, and they as well as Messrs Thacker Spink & Co. had kindly agreed to publish them. But in our anxiety to get the book printed

as seen as practicable,—in view of the recent Viceregal visit to the Rajkumar College, Raipur, with which the author is at present associated,—the undersigned had to take up the work as a labour of love and has thus rendered himself liable also for the few defects that have crept into the printing which, in a book like this, the constant attention of the author himself could have prevented. We hope, however, that under the circumstances the reader may kindly condone us both.

15, Hildaram Banerji Lane,
CALCUTTA.
The 1st of March, 1931.

}

GAGAN CHAND BARAL.

Author's Note.

[T was in November 1917, when I was proceeding to my appointment at Suupuli, Phulphu Estate, Central Provinces, and was halting at Raigarh, B N R, for conveyance, that on enquiry I came to hear of the Singanpur Rocks and soon visited them. Subsequently, during my several years of service in the Sarangarh State, which borders on Raigarh, I availed myself of every opportunity of revisiting the printings and of scrutinizing them. Rai Sahib Thakur Umrao Singh and the late Babu Siddheshwar Ghosh, formerly the Administrator and the Chief Engineer, respectively, of the Raigarh State, very kindly helped me in procuring men and materials for scaling the rocks and taking a few photographs, which I have utilized for plates in the book. Several of the plates however, have been made from hand drawn facsimiles, the photographic negatives proving too indistinct for block making.

For reasons peculiar to myself the publication of the book had to be postponed several times. As a result, I find myself anticipated in a few respects by later visitors to the Rocks, (many of whom might have been attracted there by my series of articles, published in 1927 in the *Hitarada*, the well known English Journal of the Central Provinces). I shall, however, consider my pains more than recompensed if the following pages succeed at least in placing these antiquities of our country in the limelight and in whetting interest in the subject. 'India is part of the world,' laments Sir Arthur Keith from which the student of Early Man has expected so much and so far has obtained so little.—*title* The Antiquity of Man page 250

Very recently, after this book was printed, I had the opportunity of visiting another rock shelter in Raigarh State (C P), where I found other printings of the Singanpur type several of which are even clearer and more lively. Moreover, there at a height, which is difficult of access even by scaffolding, I discovered the signs, which, in the case of the prehistoric relics of Harappa and Mohenjo daro, as well as of Sumera, have been considered by British Experts to represent some ancient numerals. Upon these I shall dwell in a subsequent edition of this book.

This book could not have been published, even at this stage, but for the earnest endeavours of the proprietor of the Diana Printing Works, and of my friend Srijut Gagan Chand Baral, M A, B L, both of whom, on account of their sincere affection for me, gladly undertook the trouble entailed in the work.

Heartly thanks are also due to Mr T L H. Smith-Pearse, M A, Principal, Rajkumar College, Raipur, and to Rev Th C Seybold, M A, Principal, St Paul's High School, Raipur, for their very kindly going through the proofs of this book.

A. N. D

ERRATA.

PAGE.	LINE.	INCORRECT.	CORRECT.
1	1	from a long time	for a long time
1	13	late	the late.
2	8	under the circumstances	in the circumstances.
2	24	the antiquities	these antiquities.
2	27	students	student
8	23	believed	believe
12	8	vessels	vessel
13	12	occurring	occurring
13	15	were	was
13	16	such	this
13	17	their	its
14	5	Late	The late
14	15	under	in
14	32	strain	strain
16	28	Varamahir	Varahamihir
17	24	Asura	Asuras
17	23	along	(omit the word)
17	8	passing off	bringing
18	21	howsoever	(omit the word)
18	32	use to	used to
19	1	Sylvian	Sylvain
19	22	to	in
19	32	out	(omit the word)
19	36	had been	lived
20	27	come across with	(omit the word "with")
22	19	Forrester	Forestier

PAGE.	LINE.	INCORRECT.	CORRECT.
24	29	Noeling	Noetling
24	32	late	the late
25	6	Noeling	Noetling
25	23	Sir John Evans	Sir Arthur Evans
26	11	late	the late
27	25	Hanti	Haute
29	25	supposo	suppose
32	27	refuge-heaps	refuse-heaps
33	31	Sir Grierson	Sir George Grierson
34	25	Such	it
34	31	cases	some cases
35	5	painting	paintings
35	31	Percy Brown	Mr. Percy Brown
36	30	had been	was
37	21	Siesmal	seismic
37	38	1,500	15,000
42	15	Home Sapiens	Homo Sapiens
44	19	Gann	Gann
45	3	Gann	Gann
45	7	on the other hand	in turn
45	12	Gann	Gann
45	17	Cuculan	Cuculean
46	12	does	is
46	20	Mirsini	Mirsim
Notes iii	23	a big fish.....outlined	a big fish seems to have been outlined
Notes iv	18	a prebistoric coin	an old coin

A FEW PRE-HISTORIC RELICS

AND THE

Rock Paintings of Singanpur, Raigarh State, C.P.

"Well, let me dive into the depths of time
And bring out, from the ages that have rolled,
A few small fragments of those wrecks sublime
Which human eye may never behold ;
And let the guerdon of my labour be,
My fallen country ! one kind wish for thee "

L. V. Derozio.

"Works in a virgin cave abandoned by the ancient hunters some twenty thousand years ago"—W J Sollas *Professor of Geology and Palaeontology in the University of Oxford.*

SINGANPUR, a small village, lies about three miles away from Naharpali, a B N Ry. Station, within the jurisdiction of the Raigarh State, Central Provinces. Near by in the hills, high above the plain, there occur numerous extraordinary paintings generally under rock shelters and at the entrance to the caves. The fact of their existence has been known in the locality and at the town of Raigarh from a very long time. But as the approach to the rocks is difficult and even dangerous, only a very few people would undertake the trouble and the risk of visiting them.

All of these paintings are very primitive in their type and appear to be of supreme antiquarian interest. They represent men, beasts, reptiles and certain designs painted chiefly in a peculiar red pigment which seems to have successfully withstood the sun and the rain. God knows for how many

centuries. Amongst these, the likeness of a gigantic Ape-like form stands out very prominently. He has limbs, muscular and fully formed, a broad chest, long arms, a bent pose,* a short neck, and a clearly rounded head.† Next, there is a remarkable representation of another figure, half-human, half-fish, like that of a mermaid.‡ In a third, the bare outline of a figure, looking like that of a nude female, is accompanied with certain mysterious signs. Besides these, there are numerous representations of beasts, reptiles, designs § and diagrams, several of which are incomplete and vague. On a part of the rock-shelter there are some animated hunting scenes, in which the hunters generally seem to be nude figures but masked in certain cases.¶ Most of the few human forms represented in the paintings appear to be without any

* It is believed that such pre-historic men as the Peking Man, the Java Man, the Pilt-down Man, and even the Neanderthal and the Rhodesian Man all walked with a stoop.

† A few Anthropologists believe that a Brachy Cephalic (i.e., broad headed) people lived for a long time in Central India during pre-historic times.

‡ The Mahavagga (Pali) describes the 'Nagas' as living in the ocean like mermen and mermaids and possessing immense riches. In the *Scientific American* for April 1908, a photograph of two mermen caught at Aden was published. Such appeared to be very similar to the Mermaid painted at Singanpur. Many believe that the Arabian sea was formerly an inland sea. It is said that the ancient Phoenicians used to worship mermaids. The first incarnation of Vishnu, one of the Hindu Trinity, was the Fish Incarnation represented as half fish and half man as a merman.

§ These designs and diagrams may offer comparison and contrast with the Geometrical drawings of Ajanta and with the hundred relics discovered at Harappa, Mohenjo daro, and elsewhere too. Mr Griffith has compared the Geographical paintings of Ajanta with the ancient Egyptian, Semitic and Greek paintings. (See Appendix).

¶ It is believed that the use of mask was very common amongst primitive men during the Quaternary Period (See Appendix). The youths of some African tribes still put on masks during the performance of Voodoo rites to qualify them as hunters.

sort of raiment, and evidently engaged in the pursuit of wild animals

The Ajanta caves are now world-famous for their wonderful fresco-paintings. These are paintings within the caves, done at the very time of plastering their sides, — as the specialists think. Though historically considered to be at least fifteen hundred years old, yet they shine, even up to the present day, in all their pristine glory, 'illumined by reflection and artificial light from the sun and surrounding rocks' *

But paintings on the bare sides of rocks, as at Singanpur, are, so far, very rare. Only a few others have been discovered in India, in the Vindhya's, and in Hoshimgabad, Central Provinces, — so far as the writer's information goes. The paintings in Bagh (Gwalior State) and in the Ramgarh Hills (Surguja State, Central Provinces) are believed to be fresco paintings like those of Ajanta but are crude and apparently belong to a date earlier than that of the latter †

The paintings within and outside the rocks at Singanpur, to all appearances, belong to a pre-historic age. The attention of all Archaeologists is earnestly invited in this direction and

* According to Griffith the Ajanta paintings have no parallel in contemporary art anywhere in the world

† V. Smith assigns the first two centuries B. C. to these paintings and thinks that the paintings in Ramgarh caves are of Jaina origin. S. Ajit Ghose a living Artist and Art critic of Bengal differs from the latter opinion.

The Ellora frescoes are generally assigned to the 8th century A. D. while the Sittanavasal frescoes represent the remnants of Pallava painting of the time of Mahendra Varman I.

Pre-historic frescoes akin to the Indian have also been discovered in Turfan and T'ien Houang in Central Asia. The existence of many other rocks and caves containing pre-historic paintings and frescoes in India, may still be unknown for the reason that they are inaccessible on account of the accumulation of lichen and the overgrowth of trees at an annual rate of ten

apropos, the writer puts forward a few of his own observations as follows :—

- (1) It is believed that every art, at its origin, was naturalistic.* The paintings at Singanpur are both naturalistic and very primitive in their type. They evidently depict men of the Hunting Age.† No emblem of any later stage of existence,—not even the form of any domesticated quadruped, seems to appear in any of the paintings. Even the bow and the arrow are conspicuous by their absence as weapons in the hands of the hunters‡ The former appear to be armed with the spear only.§ It is the opinion of Anthropologists,—however paradoxical it may sound to be—that it was the Palæolithic men (men of the earlier Stone Age) who being nomadic hunters, decorated their cave-dwellings with paintings. The art degenerated and fell into disuse subsequently during the later Neolithic times ||

* 'The art of embroidering human life', says Sir Arthur Keith, 'is very ancient' Dr. Osborn believes that Man was an extremely adept flint-worker even in the Upper Pliocene Age. The wonderful Transvaal Petroglyphs corroborate his belief. The Aurignacian sculpture of 25 000 years ago, as discovered in Montespan France, can stand on a level with any of to day while the Magdalenian paintings, as found preserved in Altamira Spain, represent animal life marvellously realistic. As a matter of fact the keen sense of accuracy with which the Stone Age men in different countries visualised their animals has astonished experts

† According to prominent Anthropologists man was differentiated from Anthropoids by becoming a hunter and the earliest known men were hunters.

‡ In the cave paintings in Horingabad Central Provinces a few of the hunters appear to be armed with the bow and arrow

§ Hutchinson doubts if Palæolithic men were at all acquainted with the bow—vide his 'Pre-historic Man and Beast,' page 54

|| Mr. Bruce Foote thinks that a wide gap of un told centuries intervened between the Palæolithic and Neolithic cultures in India.

- (2) The river "Mand" flows close to the Singanpur rocks. At present it is found to be a tributary to the river Mahanadi. But from the dried up river beds and lines of crumbling rocks, occurring here and there near about its flow, one is led to believe that the "Mund" was a much larger river in olden times *
- (3) On account of the vicinity of the river,† the caves in and round about which the rock paintings of Singanpur occur, are exactly the region, where men of the Stone Age would instinctively resort to‡ Prof Pittard mentions (*vide* page 387 of his "Race and History" published in 1926) that 'chipped agates' have been found in the Rugah caves, evidently referring thereby to the Singanpur caves, which are in the Rugah State. In the opinion of Sir Henry Hayden, the flints found at Singanpur are really agates and have certainly been chipped, that is, they belong to the Palæolithic or the Earlier Stone Age. The Curator of the Patna Museum, after an inspection of the rocks, prepared a list of

* According to Hollich the geologist. There was a time when the great rivers of India did not follow their courses as they do now. This was most recently the case as regards the Indus and the rivers of Central India.

† The river or the spring was specially useful to the hunters to wash meat. Water was also an object of worship to primitive men. In the Rig Veda there is a hymn entitled 'Jalanana'. The Sanskrit word 'Namavana' which is one of the appellations of Vishnu, one of the Hindu Trinity is derived from the root 'Nana' which means water as well as a living being. Sites of sacred tanks have been discovered in the relics of Harappa Mohenjodaro and elsewhere too. Water has also been found to exist near the recently discovered haunts of the Mammoth Hunters of Moravia.

‡ According to Hutchinson (*cf.* his *Prehistoric Man and Beast*, page 41) the first human dwelling was a cave and probably the earliest tombs were also caves. Troglodytes or cave dwellers present the earliest phase with which we are at present acquainted. It seems however that the Palæolithic Mammoth Hunters of Moravia used to live in the open and not in caves.

palaeoliths of different sizes found near about the site at Singanpuri *

* Some suppose that the present Hindu Goddess "Chandee", who is generally represented by a slab of stone by villagers and aboriginal tribes, was originally worshipped by primitive Indian hunters as the Goddess presiding over hunting. The fact that "Chandee," the famous Hindu Scripture that sings about the great Goddess is written in chaste Sanskrit and is considered to have been composed several centuries A.D. should not at all hurry us into the conclusion that the idea of the Goddess "Shakti" or her cult took its rise at a comparatively late period. The discovery of numerous stone relics believed to represent the 'Lingam' (symbol of male energy) and the 'Yoni' (symbol of female energy) both at Harappa and Mohenjo daro leads one to think that the cult might have even antedated the Vedas. It thus strongly corroborates Sir John Woodhouse's opinion as laid down in his famous work "Shakti and Shakta". It is believed that Phallic Worship one of the traits of the "Shakti" Cult was at one time almost universal in the pre historic world. A pre historic monolith believed to be Phallic has been discovered at Petia — at one time the centre of the Caravan route between India Arabia Egypt and other neighbouring countries. Phallic relics have also been recently found in the "Palaeolithic Pompeii" in Moravia Central Europe. What is called the symbol of Brahma believed to be a Phallic representation was worshipped by the ancient Phoenicians and Assyrians. Such appears very similar to what are called the Chess Men Pillars in which Aconitum abounds as also to the "Shiva Lingam" (symbol of the Hindu God Shiva) still worshipped throughout India. These Chess Men Pillars on the other hand resemble the 'chess men like pieces', believed also to be Phallic found both at Harappa and Mohenjo daro. More scholars than one have suggested that the deity Shiva, called Rudra in the Vedas, was not originally a Vedic divinity but might have been subsequently incorporated within the Vedic Pantheon. Likewise his consort now popularly called 'Durga' or 'Kali' was originally worshipped by pre Aryan tribes. Mr O Dawson in his book "The Age of the Gods" shows that the worship of the Mother Goddess obtained in Crete Mesopotamia as also India. Along with Brahma the Phoenicians and the Assyrians worshipped Ashtarte the female divinity. Nagendra Nath Bose the chief editor of the *Bangali* and the *Hindu Vishvavishay* points out that the conical stone considered by the ancient Phoenicians as the symbol of 'Ashtarte' is very similar to the conical stone worshipped at Karnakshya (Karnap — Aconitum) an ancient place of 'Shakti' worship haloed with mystic traditions. Philologists suggest that the name 'Durga' might be a variant of the Assyrian Goddess called 'Trqqas'. Similarly "Uma" another name of the same Goddess might have sprung from the Assyrian 'Ma' (See Appendix — Mother Goddess).

Next, as to a few other facts relevant to the matter :—

At Pujaripali,—a village within the Sarangarh State which borders on Raigarh,—in a particular locality, known as Ranojholā, there occur several big slabs of red sand-stone generally carved with flowery designs. At least two of these slabs stand perpendicular to the ground, with a third placed on their top parallel to the ground, thereby forming a doorway as it were. These are most probably *DOLMENS* (a class of pre-historic burials); while a ring of erected slabs appears to be a *CROMLECH* (another class of pre-historic burials.)*

It is within the writer's personal knowledgo that in the year 1925, while he was still serving in the Sarangarh State, some villagers produced some unclaimed silver coins before the authorities of that State. Most of these appeared to be punch-marked and several of them bore the image of peacock.†

* In the opinion of Rev. Anglade and Rev. Newton, the 'Dolmens' connote ancient dwelling places as well as places of shelter from beasts and enemies vide Vol. XLII published by the Archaeological Survey Department of India. Thurston states that some hill tribes of Palamannair table-land still erect Dolmens. Sepulchral stones are found scattered throughout Chota Nagpur. It is significant that pre-historic Dolmens have recently been discovered in the island of Malta which probably represents the remnants of a 'lost continent' now submerged in the Mediterranean. This era has now begun to give up its relics.

† The earliest class of ancient Indian coins is called 'punch marked'. They are classified by Theobald under six heads. Cunningham the famous Indologist, traced these coins even before 1,000 B. C. The punch-marked coins are generally oblong in shape. Certain bars of copper, also oblong in shape, have been discovered amongst the pre-historic relics in India. These are inscribed with pictographic writings too. It is believed that from these the punch-marked coins ultimately evolved. Pre-historic coins, bearing the image of peacock, have also been found in Ceylon. In India, besides the punch marked coins with the image of peacock in them, other coins with the impression of peacock, were subsequently minted also during the medieval period. The device of the peacock with expanded tail—*Fan-tailed Peacock*—

At Chakradharpur,—a big B. N. Railway Station on the same line as Raigarh and Naharpali, and at Chaibassa, chertflakes and knives, pointing to the Palæolithic age, have been discovered (these may be found in the Patna Museum). At Sarnikola, a few miles away from Sini,—near Chakradharpur on the B. N. Railway line,—MEGALITHS have been found.*

At Ghatsila,—another B. N. Railway Station, besides relics of the Chakradharpur type, some rock carvings, believed to be pre-historic, have also been located in the vicinity. The Ganges and the Godavary Valleys, at places, have yielded a rich variety of stone weapons and flint chips.† As a matter of fact, it is in Southern India that palæolithic relics have generally been found; the neolithic show themselves in various sites both in the south and in the north of the country.

The fact is of supreme importance that the most notable examples of cave art occur in and round about the Central Provinces and Central India. Curious implements, made of pure copper, have also been found, from time to time, in these tracts. V. Smith considers some of these finds to be three thousand years old. (*Vide* V. Smith's History of Ancient India, page 6.) As it is believed that in India, the Stone Age was succeeded by the Copper Age,—

characterized the issues of the Eastern mints; while that of the peacock with folded wings—Winged Peacock—was used by the Western moneys.

In Europe the Lydian coins found in Crete, are considered to be the earliest in the world. They are assigned to the Seventh Century B. C. Next in rank come those discovered in Cyprus. These date back to the Fifth Century B. C. Mr. R. D. Banerji compares the oldest pre-historic coins found at Harappa and Mohenjo daro with those of Crete.

* Megaliths are stone burials, which generally belong to the Neolithic or the later Stone Age. They are ascribed even to the Pleistocene Age. Megaliths are sub divided into:—(1) Menhirs, (2) Dolmens, (3) Cromlechs. Megalithic tombs have been found scattered throughout Southern India.

† *Vide* Appendix—'Catalogues of Pre-historic Indian Antiquities.'

and not by the Iron Age, as is generally the case with other countries,—the discovery of these pre-historic copper implements is quite in tune with the finds of the Stone Age.*

Two pre-historic sites and the wide significance of the discoveries made in them during recent years deserve a notice here, as these have an important bearing on the theme of this book. Harrappa lies in the Montgomery district, Panjab, and Mohenjo-daro in Larkar, Sind. The distance between them is about four hundred miles though both the sites fall within the Indus Valley. The relics discovered at either place are found not only to be related reciprocally but also seem to bear striking resemblance to the famous Babylonian, Egyptian and Cretan antiquities. Excavations are being still carried on and the findings reinforced by fresh discoveries from day to day. Referring to the discoveries already made, Professor A. H. Sayce, the famous Assyriologist, has remarked that they 'open up a new historical vista and are likely to revolutionise our ideas of the age and origin of the Indian civilization'. For instance, it has been said glibly over and over again that however old Indian civilization might be, the art of writing was most probably borrowed by her from some other ancient Eastern country. Scholars, including MacDonell, used to point out some similarity in the then known ancient Indian Script, such as the Brahmi, or the Kharoshthi, to the Egyptian Hieroglyphics, Phœnician Phonetics † and similar things in

* During the Stone Age, iron evidently was also very rare and used. But both the latter being much more perishable than stone, especially flint, have naturally decayed away. It is understood that not a single relic made of iron has been found amongst the oldest strata at Harrappa and Mohenjo-daro.

† S. J. Nigendra Nath Vaidya, the chief editor of the *Bangalee* and the *Hindu* Encyclopedias, contends, on the other hand, that the Phœnicians were the same as the Panis, referred to in the Vedas and that they carried their torch of civilization from India to Phœnicia. (Vide his Social 'History of Kamrup' Vol. I, Chapter I)

In tracking the Alphabet to its birth, Dr. Martin Sprengling of the University of Chicago declares that the Alphabet is of Semitic Origin and not Phœnician as many have so long supposed.

support of their views. Even Max Muller would not admit that the Indians acquired the art of writing till a comparatively late period. It must be said to the credit of the late Messrs. Cunningham and Thomas,—great script experts as both of them were,—that from the very outset these two scholars contended that the art of writing was an independent development of India's own. The recent discovery of a large number of stone seals, "inscribed with legends in an unknown pictographic script", and "oblong-bars of copper bearing pictographic writing", unearthed both at Harappa and Mohenjo-daro, has dashed all adverse theories to the ground. Sir John Marshall, the Director-General of Archaeology, India, is of the opinion that the Indian pictographs recently discovered, bear no resemblance whatever to any ancient alphabet, so far known, in India. He considers that these rather "bear a certain general affinity to the pictograph of the Mycenaean Age* in the Mediterranean area". In the opinion of the late Mr. R. D. Banerji, the discoverer of these relics, they are allied to those of prehistoric Crete. According to Messrs. C. J. Gadd and S. Smith of the British Museum, the Indian pictographs resemble Sumerian writings, though the meanings and the values of the Sumerian pictographs are not applicable to the Indian.†

Years before these discoveries, Prof. H. R. Hall had boldly expressed the supposition (*vide* his "Ancient History of the Near East") that the Sumerians, who had founded the

* This is roughly estimated to have run from 2500 B. C. to 1000 B. C.

† According to Messrs. Gadd and Smith, nine of the signs on Harappa seals very closely, and seven partially, resemble Sumerian writing. The numeration system, however, appears to be the same. Prof. Langdon however is of the opinion that the Indian Pictographs are almost identical with the Sumerian

Mesopotamian civilization long before 3000 B. C. could be a branch of the primitive Dravidians from the Indus Valley. Mr. Leonard Woolley, the great discoverer of the "Ur" relics, is more positive on the point, while Alexander Del Mar cites evidence to show that not only ancient Mesopotamia but also Egypt, Greece and Rome borrowed much of their light from Ancient India. Many, at least, will readily voice Sir John Marshall's opinion that later on it may be found that the ancient cultures of India, Sumeria, and the Mediterranean were all inter-related.*

The relics of Singanpur may serve as a link to the chain which may finally connect the pre-historic cultures of Europe and Asia, if not of Africa too. It is one of the purposes of this book to suggest that the Singanpur relics may have relation to those of Harappa and Mohenjo daro as well as to those of Sumeria. The similarity of pre-historic pottery found in Crete, Mesopotamia, India and even Japan, is very remarkable and adds strength to the theory. The counterpart of the Cretan and the Mesopotamian 'Suspension Vessels',

* Pococke in his "India in Greece" wants to establish the triple connection between Egypt, Greece and the lands of the Indus, in very ancient times. It is very striking that the conception of the signs of the Zodiac by the ancient Egyptians and by the ancient Indians were almost identical. It is not sure who borrowed the idea. Some critics however point out that a few of the animals, represented as signs in the Zodiac both by the ancient Egyptians and ancient Indians, inhabited India rather than Egypt. The primitive languages of India and Chaldea are not dissimilar," remarked Sir William Jones. According to Thomas, the Indian alphabet is based upon an alphabet cognate with the Phœnician and some of the common letters are common to both. Dr. Mill happened to observe that Platonic philosophy bore affinity to the ancient Hindu. Pococke points out too that some of the technical words used by Pythagoras which appeared to be unfamiliar to the then Greek language have been subsequently traced to Sanskrit.

—mostly round in shape and with two or more rings on their sides for passing the string to suspend them,—were discovered by Major Mockler and Dr. Noetling, a geologist, in the pre-historic tombs of Beluchistan, in the last seventies. Similar vessels called 'Chhagals' are still in use in Central India and in the Rajputana. The Indian specimens of another type of pre-historic vessels, viz, the Bird-shaped, discovered at Harappa and Mohenjodaro, are rather crude; yet still they indicate definite resemblance. Such vessel consists of a terra-cotta* bird, with a cup-shaped cavity on its back† (See Appendix—'Pre-historic Pottery'.)

- (4) While scrutinising the rock-paintings of Singanpur for which the writer availed himself of every

* Terra cotta.—Composition of clay and sand hardened like brick by fire.

† Mahamahopadhyay Dr. H. P. Shastri, M.A., C.I.E., has pointed out that during the Vedic times, not only sacrificial altars were constructed in imitation of the 'Shyena' bird (the hawk) but even 'Shyena Yajna' was also performed. It strikes the writer that the shape of the principal utensil still used by the Hindus during worship or the offerings of oblations to the names of one's ancestors, is most probably a reminiscence of this shape, and not of the boat as is generally supposed. The use of this utensil is universal amongst Hindus throughout India. It is usually made of copper and is called in Hindi the 'Aghya' and in Bengali the 'Kosha'. A remarkable dove shaped vase has also been found amongst the pre historic relics in Knossos (Crete) which in the opinion of Sir Arthur Evans might have had a ritual use. The 'Hyde Vase', recently discovered at Vinca (Austria) is another libation vessel of this type. The 'Kosha' or the 'Arghya' bears also remarkable similarity with the bird shaped vessels found in pre historic shell mounds in Japan. We have the authority of Professor Radhakumud Mukherji, the celebrated author of 'The Ancient Indian Shipping' to state that the Pranava 'Om', which it is said, sounds similar to the Hebrew word which means God) written in early Bengali characters has been discovered there. Old copies of two editions of the 'Sukhavatee Byuha' of old Buddhist literature,—the original of which has not yet been found in India—have been found in Japan too.

opportunity during his long term of service in the neighbouring State of Sarangarh, it struck him that besides some curious designs and diagrams consisting of semi circles, curves, and straight lines (of course, these are not perfectly straight), there are several sets of criss cross lines systematically drawn within at least one of the paintings. It is said that the sides of several prehistoric cave paintings found in Europe are also 'scored by transverse lines' which are considered to be the maker's mark. At least one diagram of the criss cross lines occurring at Singanpur, appears to be similar to both the Sumerian sign as also to that discovered at Harappa and Mohenjo daro which, in the opinion of specialists, were used about 3,000 years ago. The pictorial value of such sign is reckoned to be 'a house' or 'a plot of land', and their phonetic value to be E. (*Vide* the illustrations of Indian and Sumerian signs in the article by Messrs Gadd and Smith in the "Illustrated London News," dated 4th October 1924.) Diagrams of criss cross lines are also found represented in a class of ancient Indian coins, preserved at the Calcutta Museum. Many suppose that such represent wicker baskets which were among the few of man's first handiworks. In a few of the prehistoric coins of India trees appear to be represented above diagrams of criss cross lines. A seal discovered at Harappa 'portrays a man carrying a standard, the ensign on the standard being a wicker manger, identical with those from which many of the animals on the seals are feeding. Criss cross lines are also found to be engraved or painted on many ancient South Indian potteries, and specially on certain antiquated earthen pots popularly known

as "Mungli Blands", i.e., auspicious pets, used in Bengal (most probably in other provinces too) on ceremonial occasions from time immemorial.*

Next as regards another interesting aspect of the sets of criss-cross lines or linear designs under question. Late Mr. Prinsep,—the great script expert to whom the deciphering of the Asekan Inscriptions was mainly due,—happened to observe, referring to the monograms found ongraved on ancient Hindu coins, that originally all such figures were formed of straight lines only, and that these passed seven stages before the curve was introduced into them (*vide* "Prinsep's Essaye on Antiquity", Vol. II, page 44). According to Breasted (*vide* his 'History of Egypt', page 44), the Egyptians might have passed 35 centuries B. C. from the picture-writing or hieroglyphics to genuine alphabetical signs. Under the circumstances it is only possible that the sets of criss-cross lines and other imperfect diagrams and designs that appear in the paintings at Singaipur—if these be at all pre-historic—may prove to have been the precursors of some

* It is only to be expected that vestiges of Dravidian or pre Aryan influence and pre historic relics will be found in Bengal too. Sir Hunter Risley observed *vide* his Census Report of 1903, Ch. XII, page 309, that the bulk of the population of Bengal is Dravidian. Such theory perhaps was sponsored by Mahamahopadhyay Dr. H. P. Shastri, C.I.E., the famous oriental scholar. According to E. B. Taylor,—*vide* his "Anthropology", page 61,—the Bengalis are a mixture of Dravidian and Mongoloid types. The results of Sir Aurel Stein's *re searches and explorations strengthen* *Rev. Bhadur Bama Prasad Chanda's* view that the Bengalees were originally related to the Alpine stock. *Mr. . D. Banerjee*, the famous discoverer and archæologist, in his "History of Bengal" observes that even the Sen kings of Bengal were descended clearly from a *non-Aryan stock*. According to S. C. Roy, M.A., a renowned Indian Ethnologist, there is a considerable stain of 'Asur' or 'Naga-Asur' blood in Southern India and in Bengal.

The worship of the Mother Goddess still so popular in Bengal—is an indication that in very remote times Bengal might have shared her religious faith with the ancient people of Mesopotamia and Western Asia. A few believe also that in pre historic times India had direct communications with Mesopotamia. Relics of pre historic men have also been found in Bengal and Burma too.

ancient Indian script now altogether untraceable in the country. It has already been indicated that they seem to have some relation to the pictographs discovered at Harappa and Mohenjo-daro, which, in their turn, resemble those of Sumeria.*

A few diagrams and signs in the Singanpur paintings might have been distantly related to the so-called "box-headed" letters of the ancient script of Central India, † whilst a few others can stand comparison and contrast with a few of the illustrations of Pictographic Reconnaissance given on page 438 of the "Journal of the Royal Asiatic Society" for the year 1924. Several of the Spanish Petroglyphs, as are illustrated on page 333 of Obermaier's "Fossilman in Spain", resemble, on the other hand, a few characters of the ancient Brahmi script, such as Ka, Kha, Ga, Gha, Cha, Chha, Ta, Na, Pa, Ma, etc. ‡

* 'Shumer' is the old Babylonian name for Babylon in general. The word sounds similar to the word 'Sumeru' of ancient Indian myth and tradition.

† The script is so called as the heads of the letters bear small squares which are either hollow or filled up. For a description of such script see Buhler's Palaeography, page 64 (The aborigines of the Pulney Hills still live in box-shaped houses made of slabs of stone) To Indian seals, with legends in ennesiform characters, Sir John Marshall assigns the first half of the third Millennium B. C., as such seals have been discovered at Surz (in 1926) and several sites in Mesopotamia, in positions which leave no doubt that they belong to the period before Sargon I. i.e., before about 2700 B. C.

‡ This resemblance, however, is only to be expected, as in the opinion of both Obermaier and Cunningham the earliest alphabets in question took their shape (according to Cunningham, their names too) from the different parts of the human body. Obermaier tries to exemplify his theory in reference to the pre-historic petroglyphs of Spain, while Cunningham, the Indologist, did the same in reference to the ancient Brahmi characters of India. The latter, however, antedated Obermaier by about half a century.

It is very striking that the Brahmi letter 'Tha' which looks very similar to the Oryza 'Tha' is also similar to the Athenian character that gives the sound. It is represented by a circle with a dot inside.

In the opinion of Mr. Percy Brown, lately the Director of the Art Section in the Calcutta Museum, the Singanpur paintings strikingly resemble the pre-historic Spanish Petroglyphs discovered in Cogul. Mr. P. C. Manuk, Bar-at-law, Patna, a great collector and critic of Indian paintings, is also of the same opinion (*vide* his article in the Journal of the Bihar and Orissa Research Society for 1918 and 1919). A few others of the designs and diagrams occurring at Singanpur were either totemistic marks or had some religious significance.

One should not feel astounded, however, by the bold suggestion that writing in India had probably originated in the South and that the mysterious signs represented in the paintings at Singanpur might have had some relation to it.

That the pre-historic people who lived in the North of India at the time of the advent of the Vedic Aryans, had a speech and some civilization also, now leaves no room for doubt. The relics found at Harappa and Mohenjodaro bear sufficient testimony to it. There are reasons to believe, - as indicated towards the latter part of this book, that the home of this civilization, call it Dravidian or 'Asura' * was in

* It seems that the term 'Asura', as used in the *Ig-Veda* at least, carried no odium and was rather one of praise. India the king of the heaven, has been described to be an 'Asura'. In sound the word (Asura) is related to 'Asur', 'Asyria' or 'Assyrian', as the term 'Sumeru' is to 'Sumeria' or 'Shumer'. According to ancient Indian traditions the 'Devas' (loosely translated as 'deities') and the 'Asuras' (loosely translated as 'giants' or 'demons') frequently fought near the 'Sumeru' mountain. Varimahir in his *Pancha Siddhantika* happens to mention that the gods used to live on the top of the Sumeru mountain and the demons below it. The *Padma Purana* associates the 'Asuras' with the river *Netumadda* which flows in Southern India and from the bed of which some stone relics, associated with fossilized remains of extinct mammalia have been recovered. See Appendix 'Devas'.

Nagendra Nath Vasa, the Chief Editor of the *Bergalee* and the *Hindu Encyclopedia* asserts perhaps being inspired by Professor Hall's book that the Asuras or the Assyrians and the Phoenicians separated from the Aryans during the Vedic age and subsequently established their capital 'Asur' on the bank of the Tigris.

Southern India, where the Vedic Aryans did not, rather, could not, penetrate. In the opinion of Mr. S. C. Roy, M.A., the 'Asura'* contribution to the make-up of the Indian civilization and Indian culture, was at least no less important than the Aryan contribution. The 'Asura' (Assur) holds the key to a fuller comprehension of Indian civilization', remarks Dr. A. Banerji Shastri, the renowned author of the "Asura India". But instead of the Asura passing off his civilization from Assyria to India, as Dr. A. Banerji suggests, he might have, on the contrary, carried his culture from India to Assyria. The discovery at Kish, and other places in Mesopotamia,† and at Susa (Persia) of several seals identical with those of pre-historic India rather points to that direction.

Dr. L. A. Wadel, however, in his book, 'The Makers of Civilization in Race and History' sets out to prove that all civilization is derived from an Aryan stock which occupied

* The terms 'Mlech'ha' and 'Asura', as used in the Shathapatha Brahmana and the two great epics the Ramayana and the Mahabharata, are frequently associated, the former generally denoting the language and the latter always the race. According to Astaveya Brahmana (vide I 14) it was from the Asuras that the institution of Monarchy was copied by the Vedic Aryans. The Vedas indirectly refer however to the forts and strongholds of the 'Asuras', their gigantic stature, and their magic power, specially of healing wounds and of keeping themselves immune from disease. In the Rig Veda the power of magic is spoken of deprecatingly though with an amount of dread, and the Asura, the twin-god, presiding over medicine along with Rudra, the great God of Destruction, were long at a discount. (The Asuras have always been described to be the worshippers of Rudra who has been sung in the Rig Veda too.) It appears that the Asura and the Aryan culture freely intermingled as the Atharva Veda evinces.

† Mesopotamia lies between Persia and Arabia. Kish and Babylon are both in Mesopotamia. The former, being near the Persian border and the latter in the heart of Mesopotamia. The distance between the two places may be a few miles only. It should be noted too that Kish (Mesopotamia) is reckoned to be 'the earliest civilized site in the world'.

Mesopotamia, some six thousand years ago. But neither this theory, nor his confident interpretation of the Harappa Hieroglyphics at all goes unchallenged. He is confronted by such authors as Dr. Davidson, Prof. Elliot and a host of others, who construe the same data to support their divergent views. The Rig Veda, of course, speaks of the non-Aryans as Mardravacha, i.e., gibbering people, Dasa, i.e., slaves, or Dasyus, i.e., thieves. But the authors of the Vedas were avowedly the enemies of the latter. They speak deprecatingly also of other Aryan tribes who had evidently come to India, before the Vedic Aryans and subsequently had to defend themselves against the latter.*

Further, the bare fact that five Aryan tribes combined with five non-Aryan tribes against "Sudasa", the Vedic hero, (*vide* Rig Veda VII 83-2) proves that the non-Aryans had some organising capacity and could stand on an equal footing with at least some of the Aryan tribes, who coalesced with them. The very fact of such coalition also pre-supposes that the Allies (*i.e.*, the earlier Aryans,—probably the 'Vratyas',—and the non-Aryans) could understand each other's language, howsoever tolerably.

As regards the people, generally called the Dravidians, living in the South of the country, at the time of the advent of the Vedic Aryans, we have the authority of no less a historian than Vincent Smith to assume that they were not inferior in culture to their Aryan rivals, in the North. (*Vide* V. Smith's 'Ancient History of India', old edition, page 6.) For similar views the reader is referred to the

* The "Shathapatha Brahmana," however, explains that the Aryans, *i.e.*, the Vedic Aryans, called the non-Aryans "gibbering people" as they could not understand the meaning of the latter's war cries (*vide* "Shathapatha Brahmana" III, 2-1 23). Similarly the Telegus in Southern India use to contemptuously call the Tamils "Arava" ("a" without "rava" sound or speech) that is "speechless".

article 'Pre-Aryan et Pre-Dravidian' by Sylvian Levi in the Journal Asiatic 1923, and to those by Dr. A. Banorji, Shastri, and Mr. S. C. Roy, M.A., about 'Asura Civilization' in the Journal of the Bihar and Orissa Research Society in the year 1927). "The Scientific Historian of India" suggests Professor Sundaram Pillai in the Tamilian Antiquary (No. 2.1908), "ought to begin his study with the basin of the 'Krishna,' of the 'Kaveri', of the 'Vaigai', rather than with the Gangetic plains, as it has been now, too long, the fashion". It can not be gainsaid that some of the non-Aryan languages, especially the Dravidian which is still spoken by the Brahuis of Beluchistan, had vitality enough to withstand the Aryan tongue and are still living in the country. It is generally assumed that the Dravidians came into India through Beluchistan and that Beluchistan had formerly direct communications with the Mediterranean area. There are, however, a few writers who believe that the Dravidians spread over India from the South of the Peninsula and that a section of them went out of the country through Beluchistan. There are also reasons to suppose that at one time the languages of the Kol and the Munda were spoken from the Himalayas on the North, the Maharashtra in the South and to Bengal up to the Burma frontier in the East.*

So far for a preamble. Now to return to our theme.

The rock-paintings of Singanpur surely carry us back to a very remote age. Since the writer first visited these in 1918, he has ever been trying to find out proper means for interpreting them. Of late, in connection with some important literary researches, he came in contact with several of the biggest libraries in the country and was granted the privilege of handling rare books and old records. Here are a few pieces of useful information, which have been culled out

* According to the linguistic researches of J. Przylaski cited by Dr. Sumit Chatterji, of the Calcutta University, such common Bengali words as 'Kambal', 'Kodali', 'Langal', 'Lagudi' etc., are of Kol origin. (It is generally assumed that the Kol- had been in India even before the Dravidians came into the country from Indo China and Assam and Bengal).

from different sources for the information of the reader and for stimulating interest in the subject :—

Firstly : About half a century back Mr. A. C. Carlloyle, then an officer in the Archaeological Survey Department of India, referred to some drawings found in some caves of the Vindhya and of the Kaimur ranges. But he gives a very meagre description of them and does not even specify the locality, where such drawings were found. He simply speaks of them as 'hematite drawings' representing weapons of the Neolithic Age, and considers them to be 'three thousand years old'. From the manner in which Carlloyle speaks of the paintings, it seems that he refers to the paintings of some caves in Mirzapur district (within the Vindhya), and of the Jogimara caves (which most probably fall within the Kaimur ranges), in Sarguja State, C. P. He does not at all refer to the hunting scenes, which are a characteristic feature of the paintings at Singanpur, as also of the Vijaygarh caves (U. P.). Moreover, the Singanpur rocks are far from the Vindhya and evidently do not fall within the Kaimur ranges either. Again, the paintings of the Jogimara caves, and even those of Vijaygarh, have later on been referred to in several books on Indian Antiquity (*vide* Indian Antiquary, Vol. XXXIV, Sept. 1905 ; Journal of the Royal Asiatic Society for 1899, pages 89-92 ; Journal of the Asiatic Society of Bengal, Vol. LII, pages 59-61, and page 123 ; Imperial Gazetteer of India, Vol. II, pages 90-97). But the writer has up till now come across with only a solitary reference to the rock-paintings of Singanpur in all these books.* Neither E. B. Havell in his "Indian Sculpture and Paintings", nor V. A. Smith in his "History of Fine Arts in India and Ceylon" refers to Singanpur though the latter makes some mention of the paintings of the Vijaygarh and Jogimara caves. Mr. Coggin Brown, however, in his 'Introduction to the Catalogue of Indian Antiquities at the

*Namely in one of the Proceedings of the Asiatic Society of Bengal in 1915.

Indian Museum, Calcutta,' and Mr. Percy Brown, — lately the Officer-in-charge of the Art Section, Indian Museum, Calcutta, — in his book "Indian Painting" (published about 1918) have both referred to the Singanpur paintings. These have also been recently mentioned of as pre-historic Indian relics in one of the supplementary volumes to the Thirteenth Edition of the Encyclopædia Britannica.* It is now understood also that one Mr. Anderson of the B-N. Railway staff was the first to be attracted by the paintings, and it was he who took Mr. Brown to Singanpur to inspect them. Mr. Brown evidently is an expert and he has expressed the opinion that 'the rock-paintings at Singanpur may be of very remote antiquity' and that they apparently contain some hieroglyphics too (*vide* "Indian Paintings" by Percy Brown).

Secondly.—The only two cases known in India in which stone implements (*viz.*, an instrument of chipped agate and an agate flake) have been found in fossiliferous beds associated with the remains of extinct animals (*viz.*, the *Elephas Antiquus Namadicus*, the *Hippopotamus Namalicus*, and other mammalia) occurred in the valleys of the Narmudda and the Godavery rivers respectively, in Central and Southern India. These relics were recovered from gravels considered to be Post-Tertiary. The importance of this discovery has been touched upon by Professor W. J. Sollas of the Oxford University in his famous work "Ancient Hunters and Their Modern Representatives" (*vide* page 245 of the book).†

Thirdly.—A circular stone grave about twelve feet in diameter and containing the skeleton of an adult male of large size was found near Mirzapur and exhumed by Mr. Cockburn. A flat dish of glazed pottery, a few other similar vessels, and a long narrow lachrymatory vase of green glass, were also discovered within the grave.

* Prof. Panchanan Mitra of the Calcutta University in his "Indian Prehistory" happens to mention, that the Singanpur Paintings were referred to on page 304 of 'L. Anthropologie.' The present writer had, however, no opportunity of procuring or looking into the reference.

†In Madras also Quartzites of Palæolithic type have been found

The skeleton referred to above, might have been that of one of the race of men, whose prototype is represented in the paintings both at Singanpur and Vijaygarh caves (the latter fall within Mirzapur District) As already noted, a very remarkable characteristic of the gigantic semi human form, as represented in one of the paintings of Singanpur, is its rounded, i.e., Brachy Cephalic, head. The Java Skull, which is more anthropoid than human, and the Adittyanullar skull are apparently Brachy Cephalic. It is said that several skeletons discovered in a building at Mohenjodaro have also Brachy Cephalic heads. It is a pity, however, that no description of the shape of the head of the skeleton found in the grave in Mirzapur appears to be given in the report. Of course one should not depend much on Ethnology for evidence. That branch of knowledge is considered still to be in its infancy. It is interesting, however, to note the distinction between the skeletons of primitive man on the one hand, and of the gorilla and the chimpanzee on the other, as illustrated by Hutcheson and recently by Dr. Forester, and compare such with the remarkable Semi human form found represented in the Singanpur paintings. It will be found that the latter bears much affinity to the ape and its shaggy appearance, bent pose, long hands, round head and short neck, make the figure the more remarkable. It appears to be more anthropoid than human, as the Java Man (skull discovered in 1891) is believed to be.*

Another point, in this connection with the grave itself is worth noting. The prehistoric sepulchres discovered at Harappa and Mohenjodaro are either square or oblong in shape, while the other, found in Mirzapur, was circular. This distinction in the shape of the graves may remind one of the passage in the "Shathpatha Brahmana". It is to the effect that 'gods people have four cornered graves, while the

*The point taken up by British Anthropologists in 1910 was that the association of ap-like jaw was not found to belong to any skeleton.

Plachyns (called 'Prasais' by the ancient Greeks) of the Asura nature make them circular (*vide* Shathapatha Brahmana, XIII, 8-1-5).^{*} Generally the pre-historic graves of Egypt, Phœnicia and Assyria have been found to be circular, only the graves recently unearthed at Moydun (Egypt) by the Pennsylvan archæologists have disclosed rectangular coffins.

In Beluchistan, at Nal, 250 miles south of Quetta, a burial ground of the Chalcolithic period (the Age of Painted Pottery) has been discovered in which, complete skeletons were buried in graves of sun-dried bricks. The skull and a few bones along with earthen vessels, copper implements, etc., also obtained ground burial (*vide* Report of the Archæological Department of India for 1924-25). At Lauria Nandangarh, in Bihar, some mounds or 'Stupas' were discovered by Dr. Bloch who considered them to be the *Smashanas* or burial mounds of the Vedic period.

It is not the proper place to deal with the question whether the pre-historic graves, found in the North and in the South of the country, belonged to the Aryans or the Dravidians, or to any other primitive race or tribe in India †

^{*}It is a popular error to think that it was only the non-Aryans, who used to bury their dead and that the Aryans (*i.e.* the Indo-Aryans) invariably cremated them. The Rig Veda itself mentions two modes of disposing of the dead — "Agnidagdhah" *i.e.*, by cremation, and "Adagdha" *i.e.* otherwise (*vide* Rig Veda X, 15-14). The Atharva Veda subsequently adds two other modes (*vide* Atharva Veda XVIII, 2-34). Even Hiuen Tsang who came to India so late as the Seventh Century A. D. speaks of three different customs of disposing of the dead, prevalent among the Indians at that time — cremation, water and wood burial. During the performance of the 'Pavana Shraddha' *i.e.*, the periodical offering of 'Pinda's' to the manes of one's ancestors and of other departed persons *we*, Hindus, still recant the 'Mantia' containing the word "Agnidagdhah-cha ve jeevah yepyadagdhah kule mama" *i.e.*, I offer the Pinda (or offering of rice, etc.) to the manes of those persons who were 'Agnidagdhah' (cremated) and 'Adagdha' (not cremated) too.

†Among the present descendants of the Dravidians as among most of the Australian aborigines there is scarcely any tradition about their immigrating into the country from outside.

It is enough that the characteristics of the graves are very similar and evidently they belong to the same pre-historic tribe. As regards information about the Prachyas and the like, the reader may refer to the articles by Professor H. C. Roy Chowdhury, M.A., in the "Modern Review" for July 1919 and for June 1921 and 1923.

Another comment in this connection. The news of the recent discovery, at several pre-historic sites in our country, of glazed pottery and of glass, makes many people gasp with wonder. It seems that the fact of their being found under similar circumstances several decades ago (*viz.*, at Mirzapur), has been relegated straight to the realm of oblivion. Beautiful multi-coloured glass bottles were also discovered by Major Mockler in the Copper-Age Tomb at Darak in Kohlalat in Beluchistan by the middle of the last century. From Pliny's description one is led to believe that the ancient Indians, not only knew how to manufacture glass, but used to colour it also.* It seems that glass was used in decorating the horse of the 'Ashwamedha' sacrifice during the time of the Atharva Veda. Charaka describes a material more luminous than crystal, which evidently could be nothing but glass. 'Kachamani' was regarded as a species of gem in Chanakya's "Arthashastra," as is pointed out by Dr. Narendra Nath Law, M.A., Ph.D., in his book 'Ancient Hindu Polity.'

Neither the recent discovery of the Pictograph at Harappa and Mohenjo-daro should be supposed to be quite unprecedented in India. Such picture writings were previously discovered by Major Mockler and Dr. Noeling (the geologist) at Harappa by the middle of the last century. In about 1870, a black soap-stone seal was found by Major Clark at the very place and such was handed over to late

*Several specimens of coloured glass have been found in Taxila.

The Nabataeans, who, by about the first century B.C., began to rule in Central Arabia, were also celebrated for their glass work.

Mr. Cunningham. The latter at once took it to be a pictograph and, from the signs within the seal, guessed that the word indicated, might have been 'Lichurya' (*vide* page 61, Vol. III, Cunningham's "Corpus Inscriptum Indicarum," published in 1879).*

Most of the finds by Messrs. Mockler, Noeling and Cunningham, as referred to above, were lying neglected in a corner of the Asiatic Museum, Calcutta, till attention was recently directed to them by the epoch-making discoveries at Harappa and Mohenjo-daro. Vessels, in type analogous to what are called 'wine-coolers' and 'suspension vessels' in Eastern Europe, have been discovered in both the sites. The first type is a globular vessel without any opening at the top but with a handle on one side and a spout on the other. Most of the 'suspension vessels' are flat. The only two specimens of a pre-historic jar without a mouth, but with a spout on one side, were discovered, the first by Major Mockler, in Beluchistan, and the other recently by Sir John Marshall in the ruins of Taxila.

Fourthly.—Copper implements weighing 829 lbs. and thin silver plates weighing 6 lbs. were discovered in the village of Gangeria, Balaghat district, Central Provinces, as early as 1870. In the opinion of Sir John Evans this was the most important discovery of its kind as then recorded in the old world.

* It is not clear if Cunningham interpreted the seal consciously in reference to ancient history or not. 'Lachurya' was the name of a well-known ancient tribe in India, whose influence prevailed during the Maurya and down to the Gupta period. In the Allahabad Pillar, Samudra Gupta has described himself as a descendant of the Lachuryas on his mother's side. It appears that the Lachuryas were great merchants; but their origin and early history are shrouded in mystery. Several other seals, ascribed to the Lachuryas, have been lately discovered at Vat-ah. From Manu it is gathered that the Lachuryas and the Vratya, were the same. V. Smith classifies the ancient Luchchavis, Mallas, Sakyas and others as 'hill men of the Mongolian type.'

Fifthly —The only example of Brahmi inscription which, like the Kharoshthi inscription of North-West India, reads from right to left, has been found at Eran in Central India

Sixthly —A cylindrical Babylonian seal has been discovered in Central India. The symbols of the Sun and the Moon, a Babylonian goddess, and several human figures appear to be represented on one side of it, while on the reverse there is a cuneiform inscription which dates back to the Second Millennium B.C. This inscription is interpreted to signify that this was a coin issued by a devotee of Adad, the weather god of ancient Babylon. Years ago, late Bal Gangadhar Tilak, pointed out (vide his "Orient") how several Babylonian names for Malevolent Serpents happen to occur in the Atharva Veda which is believed to represent the fusion of Vedic and Non Vedic cultures.

Finally, to return again to the Singanpur paintings. By comparing these with the description and the illustrations of the prehistoric paintings, recently discovered in the caves of France, Spain and Italy, one will find that the former wonderfully tally with the latter. On the second score, the writer draws his information mainly from the book entitled "Ancient Hunters and Their Modern Representatives" by W. J. Sollas, Professor of Geology and Palæontology in the University of Oxford. Prof. Sollas's observations on the prehistoric sculptures, engravings and paintings seem to be subsequently corroborated by later authorities. Most of such observations apply almost word for word to the rock paintings at Singanpur. A few quotations from here and there may suffice for our present purpose.

[*N.B.* —In what immediately follows the portions within inverted commas are original quotations from Prof. Sollas's book. Those without them are comments by the present writer.]

'The mural paintings which date from Aurignacian times are generally found in remote recesses of the caves. It

has been objected that no signs of smoke are to be seen on the walls of the caves. The fact, however, that no smoke is given off by the Eskimo lamps, when they are properly tended, disposes of the difficulty."

Next, as to material. "In Aurignacian* layers of 'Pair—Non-Pair' M. Deleau found the red oxide of iron, which has furnished the pigments, as well as the pestles of granite and quartzite, which had been used for pounding it up." Pestles of granite and quartzite have been found near about the Vindhya caves. Seton Karr and Swynnerton found quartzites of Palæolithio type in Madras and in Gwalior respectively.† Dr. Karl Absolon of Prague points out that at Predmosti (Moravia), recently in 1927, a revelatory laboratry or workshop has been discovered in which, it is believed, the diluvial hunter made his tools. Stone anvils of different sizes have also been discovered there.

At Siuganpur, besides the finding of various palæoliths in the caves and near about, as has already been stated, a black hæmatite pestle was found there by Mr Anderson, the first discoverer of the paintings. A cylindrical piece of hæmatite has also been found at Mohenjo-daro, which is considered to be an exact counterpart of a common type of weight generally

* Aurignacian is belonging to an Upper Palæolithio culture, which succeeded the Mousterian and preceded the Solutrian period. The term takes its origin from Aurignac in Hants Garonne, France where implements and other objects of this period have been found. The Magdalenian period also belongs to the Upper Palæolithio, but it succeeds the Aurignacian. Soergal assigns approximately 40,000 years to the Aurignacian and 45,000 years to the Magdalenian epochs in Europe. The cultural epochs in different countries do not exactly coincide. The Magdalenian culture in India is supposed to be earlier than that in Europe.

† Such are preserved in the Asiatic Museum, Calcutta.

used in Babylonia in ancient times. Such might have been an object of phallic worship too ‡

‡ Phallic cult, it is believed, was at one time widely prevalent amongst primitive races throughout the world. Whatever was wonderful fearful or mysterious readily appealed to the primitive mind and everywhere human ideas naturally developed approximately through the same stages. The mystery of the origin of life might have led primitive men to ascribe divinity to the procreative and coceptive organs. It appears that the worship of the Mother Goddess and Phallic worship were two of the traits common specially to India, Mesopotamia and the Mediterranean countries in ancient times. The 'Panis' have been described in the Vedas as 'Sisnadevas', i.e., Phallic worshippers. The 'Chiuns' or 'Shiuns' have also been described to be so in the Bible (*vide* Ezekiel XVI, 17). 'B'ul', the name of the ancient Phallic God of Phoenicia and Assyria, may be related to the Indian 'Banalinga'—name of the Phallic representation of 'Shiva' or 'Rudra' still worshipped widely in India. The former word may even be a contraction of the latter. According to Indian traditions the worship of the 'Banalinga' originated with 'Bana', a powerful Asura king of India, and was also named after him (*vide* Sota Samhita 10 Sanskrit). The Padmapurana even discourages the worship of 'Banalingas'. According to Sayana, the great Vedic commentator, the Paons (the Phoenicians according to Sjt Nageendra Nath Vasu) were Asuras. Herodotus mentions of a tradition amongst ancient Phoenicians that they had come to Phoenicia from the east. According to Pococke, Afghanistan was their original home while Mr Vasu asserts that it was ancient India. Tilak pointed out how several names of malevolent serpents given by the ancient Babylonians happen to occur in the Atharva Veda. Ashtarte, the name of the Phoenician goddess might have been related to the 'Ashia Matrikas' of the Indian 'Shakti' cult. The eight Cubins of the Ashtarte cult appear to be the counter parts of the Ashia Matrikas (i.e., eight forms of the Mother Goddess) of the 'Shakti' cult. Like the conical symbol of Ashtarte, a conical stone symbol of Shakti (Goddess of Energy) is still being worshipped at Kamakhyaadhara (Assam) a very old centre of the Shakti or the Mother Goddess cult. The latter place is also hallowed with mystic traditions from immemorial times and is also associated with Asuras (*cf* the story about 'Narakasur', Chapter 81, Kalika Purana). The representation of the popular deities called 'Bura Buri' in Bengal, of 'Chessmen Pillars' in Assam, and the Langan are all remarkably similar to each other and to the symbol of 'Baal'. Animal sacrifices and the worship of virgins (*cf* Kumaresa Puja i.e., worship of virgins enjoined in Yoginre Tantra; *cf* also Asiatic 'Kvair' = daughter), with all their concomitant abuses are two of the other traits common to both the Ashtarte and the Shakti cult. Sayana describes the Goddess 'Ita', mentioned in the Rig Veda as the Goddess presiding over earth.

"The colourswere obtained from mineral substances such as red ochre and oxide of manganese which were prepared for use by grinding them down to a fine powder"

Both these materials abound in the Central Provinces. Moreover, in the Report of the Archaeological Department of India, for the year 1921-22, it is stated that Mr Sana Ulla, the Government expert, has been able to find out the composition of the white pigment, used in the Ajanta frescoes. According to him, such consists principally of white silicate materials, such as the zeolites, feldspars, to which lime or burnt gypsum* were added †

(Terra cotta images of what are believed to be representations of the Mother Earth have been found in different pre historic sites) A goddess called *Ila* represented the conceptive energy in the ancient Phœnician cult (Of also the *Flamites* of Susa in ancient Persia) Evidences of Phallic worship have been recently found amongst the relics of the pre historic Mammoth Hunters discovered in Moravia. A monolith believed to be Phallic has been discovered in Petra which used to be a flourishing centre of caravan trade between Arabia India Egypt and Mesopotamia. The Monolithic temple pillars in India however it is believed evolved out of the posts which in the old Vedic rites marked the area of sacrifice and to which victims were also tied. Stone slabs arranged to form seats, as it were have been lately discovered amongst the pre historic relics of Malta. The slabs forming the supports to these seats are seen to have holes to which probably victims of sacrifices were used to be tethered. There are reasons to suppose that the pre historic caves of Malta were used for religious purposes too.

It will be interesting to compare the hematite relic found at Singanpur with similar relics discovered elsewhere.

* Bricks made in gypsum have been found among the ruins of Mohenjo-daro

† Both flint and chert are impure forms of Silica. Peroxide of Iron is generally found in two forms —

- (1) Hematite or Specular Iron Fe_2O_3 and (2) Limonite or Brown Iron Ore $2\text{Fe}_2\text{O}_3$

Quartz Silica Silicon Dioxide or SiO_2 is the most abundant mineral in the earth's crust. According to Goekse (vide his Geology page 143) felspar constitutes the largest part of the crystalline rocks which like granite and lava have been erupted from below

Mr. Sana Ulla also points out that all these materials abound in the Deccan trap.*

"The Bushmen are said to have made paint brushes with hair taken out of the tail or mane of a gnu".

The Bushmen represent the Capsian culture in Africa, which is considered to correspond to the Aurignacian culture in Europe.

The gnu is an animal which looks like a mixture of the buffalo and the horse, being endowed with the head of the one and the tail of the other. The animal generally inhabits South Africa. At Singanpur there is an imperfect representation of another animal, which looks like a reindeer. Another painting which is clearer appears to be that of a Saiga Antelope (*Colus Tartaricus*). This animal is similar to a gnu, but, unlike the latter, it has straight horns.

According to archaeologists, the first brush forms made by the hand of man, —wherever such have been found—were executed in hæmatite. In reference to the paintings in the Vindhya, United Provinces, and in the Jogimara caves (Serguja State, Central Provinces), Cockburn suggested that the hæmatite was probably mixed with animal fat and laid on with a fibrous brush, while the outlines were executed with a pointed stick. Several paintings left incomplete at Singanpur tend to show that this process must have been followed with regard to them. Pre-historic palettes of smooth slabs of stone, on which the colours were ground and prepared for use, have also been found in various Neolithic sites in India (*vide* J. A. S. B. 1883). It is supposed that the brush forms of a pictorial character

* Recipes for preparing the ground of Frescoes are given in the "Silpa-ratnam" a very old book on Indian painting. It appears that cow-dung was one of the ingredients.

were the principal means of communication in the days before any script was known. Mr. Percy Brown quotes from Ancient Indian literature, such as the 'Silpasastras', Vatsayan's 'Kamasutra' and the Upanishads to prove that brushes made of hair were used by Ancient Indians for painting.

"Red Ochre which is in great demand by the Australian aborigineswas the commonest of all pigments used by the ancient cave-men of Europe."

With the Hindus the use of the pigment known as "Sindur" has been traditional from times immemorial. Every married woman invariably uses it and it is considered to be an indispensable item of offering to any female divinity. It is to be noted that an entire skeleton of a pre-historic woman anointed intensely red has been discovered recently in Zabovresky, a Brno suburb, in Moravia. The native women of the Kalahari desert are said to be still using some vegetable pigment to anoint their bodies with Red Ochre or 'Sindur' is invariably associated with the Hindu Goddesses, such as 'Chandee', 'Durga', or 'Kali' ideas about whom most probably originated from the pre-Aryan people. The Sanskrit word 'Naga-renu,' now obsolete, which used to mean 'Sindur', clearly indicates that it was some powder (Renu) obtained from the hill (Naga) (*vide* the 'Subda Kalpadruma', the Sanskrit Encyclopedia, and the Sanskrit 'Amarkosha').

"Most of the little people are black, but one of the three great men is in red."

In, at least, one of the paintings at Singanpur we find two types of human figures represented, little and great. The

* The 'Silpasuktas' in the *Atareya Brahmana* are generally ascribed to the 5th century B. C.)

great man is painted red while the little appears to be black, being perhaps painted deep red. It is the idea of several Anthropologists that in pre-historic times, a tribe of pigmies co-existed with men of comparatively gigantic stature. Consequently, the latter used to lord it over the former. Professor Charles Hill Tout of Canada advances the theory that nature produced several genera when Man was in the making and that the two forms of Lower Man,—Neandorthal and Eoantropus,—originated from a common ancestor, who also gave birth to the Ape.....What are called Pigmy Flints and believed to be reminiscences of the pigmies of the Stone Age, have also been found in the Vindhya, Baghelkhand, Rewa and the Southern part of the Mirzapur district. These are often geometrical in shape and found widely distributed, generally along the sea coast from England to Japan *vid* Ireland, France, Spain, the Mediterranean coast, Southern India and Ceylon. The 'Balyakhilya Munis' (the pigmy saints described in the Mahabharata) and the dwarfs of the Scandinavian Sagas might not have been mere inventions. The Bushmen of Africa, reckoned to be the most diminutive of all present-day men, and the Patagonians, considered to be the most gigantic, are living contemporaries with us.†

Besides, in almost all parts of the world, and specially in the extended sea-coast of Japan, immense mounds of sea shells have also been discovered. It is believed that these mounds were originally the refuge-heaps of pre-historic villages, when man used to live principally on a dietary of shell alone. In India they have been found on the coast of

† Dr. Absolon and Prof. Sollas are impressed by the resemblance between the culture of the later palæolithic hunters of Europe and that of the Eskimos of Greenland. Sir Arthur Keith, however, differs from both on this point.

Mekran to the South of Beluchistan, and in the islands of the Andamans and the Nicobar group.*

As for the Neolithic cultures of Japan and India, Professor Kosaku Hamada of the Archaeological Institute of the Imperial University of Tokio, wants to link them up. Professor Takakasu, another Japanese scholar, also traces the old Japanese images to the ancient Indian.

“When, however, we leave the North and enter the Southern or the Mediterranean, the scene suddenly changes and human figures engaged in many interesting occupations greet our eyes. No attempt is made at the faithful and elaborate portraiture of isolated individuals. The artist is content to indicate his subject by generalised figures, taking care, however, to embody their most distinctive character.”

This remark about technique is also applicable to the paintings at Singanpur. The subjects painted, *viz*, animals like bulls, bisons, deer and hunting scenes, are also found to be the same in Southern Europe as at Singanpur. The style of painting and the pigments employed seem to be identical. As is the case with the pre-historic paintings in Southern Europe, besides the red colour, there are touches of black and yellow in the paintings of Singanpur too. The only

* The relics of the Copper-Age culture, found in Beluchistan and India, are almost identical in their type. Some scholars assume that the Dravidians had come into India through Beluchistan while others contend that they might have gone out of the country through that route. Philologists trace also a connection between the Tamilian languages of Southern and Northern India (*e.g.*, the Tamilian, the Khond, the Gondi) and the language of the Brahuis of Beluchistan. Bishop Caldwell, the author of the Dravidian grammar, brings the terms ‘Dravida’ and ‘Tamila’ under the generic term ‘Dravida’. According to Sir Grierson, the great linguist, the Brahuis, living now-a-days in Beluchistan, still speak the Dravidian tongue. Their script also, like the ancient Kharoshthi and the present day Urdu script of India reads from right to left.

difference noticeable between the two classes of paintings is that the Great Man, painted at Singanpur, wears no feathers on his head, which are a distinctive characteristic of his proto-type as represented in the caves of Southern Europe. In the Garamanger cave, within the Vindhya, however, several of the Great Men are represented with feathers on, in the paintings.

"Their business was to ensure success in hunting the herds. This is clearly suggested by one feature, which they all possess in common, i.e., the presence of numerous perforations such as would be produced by spear thrusts. They are jabbed all over with imaginary wounds, and, no doubt, the prayer of the hunter was that as he did this to their effigies, so might he do to the living beasts themselves."

The foregoing observation has been made by Professor Sallas in reference to the pre-historic sculptures recently found in the cavern of Montespan (France). This even applies to one of the paintings at Singanpur. There it is represented that an animal looking like a bison is being brought to the ground by hunters closing on it from all sides. The figure of the animal appears to be very similar to that of a bison, as has been found engraved in the pre historic cavern of Montespan (France), and a fac-simile of which is given in the "Illustrated London News", dated 3rd November 1923. Such also resembles the bison found painted in a fresco in the cavern of Altamira, Santander, Spain (*vide* illustration on page 211, Vol. I, "Human Origin" by George MacCurdy).

As regards the object of the paintings, engravings and sculptures by pre-historic men as are under question, Professor Sallas suggests that in cases the primitive artist pleased himself and his friends, and in others he invoked magic. The animal representations either assisted in magical rites to

ensure fertility or, to multiply the herds, or, thirdly, to provide for food. It has been found that animal forms were used in the ancient pottery of almost all civilised nations of the world in olden days.

It has been already stated that several of the paintings at Singanpur seem to frame the shape of a mammoth, kangaroo, and even a reindeer, as already referred to. These, however, are not clear, otherwise they would have added further strength to the opinion that the paintings of Singanpur surely belong to the Palaeolithic times. There is also found painted at Singanpur, a multi coloured animal, which appears to be the Okapi (Okapi Johnstoni) which ante-dated the Zebra. There is a representation of a horse also (vide illustration) which seems to be faintly striped as, it is supposed the prehistoric horses were (vide "Man, the Primitive Savage" by Worthington Smith)

The horse, it is believed evolved from the hipparian during the course of a million years. Along with the reindeer the horse was also a chief source of food supplies in Central Europe during Magdalenian times. The giant extinct Cape Horse (*Equus Capensis*) was contemporaneous with even the Mammoth. The recent discovery of the Bushveld man was correlated with the remains of the Cape Horse. Dr Osborn has given a learned ancestry of the horse. It is said that the skeleton of a three legged horse which existed in prehistoric times has been discovered in Patagonia in South America. The hyena with which the Central Provinces still abound also used to exist in India during prehistoric times and was contemporary with the reindeer (vide pages 50—51, *Primitive Man and Mammoth*.)

Besides the shapes of animals, there are represented at Singanpur various designs and diagrams most of which probably were either totemistic marks or had some religious significance. Percy Brown has pronounced all these to be 'hieroglyphics'. His book 'Indian Painting,' however, was published before the discoveries of Harappa and Mohenjo-daro, which have opened up altogether a new horizon in the study of Indian pre history.

Lastly, all the paintings at Singanpur evidently are neither the work of one artist, nor of the same sort of artists, nor do they belong to the same age. Several of them seem to be over-laid again and again by a succession of later artists. This has been found to be exactly the case with several of the pre-historic cave-paintings in other parts of the world.

It is superfluous to draw more analogy. The reader is referred to the rocks at Singanpur, where the paintings occur, and to the works by such authors as Prof. Sollas, Breuil, Obermair, MacCurdy and others. Any person may compare for himself the two classes of paintings and form his idea thereupon. Along with this, we have to take into consideration the fact that 'India proper', that is the portion of the country South of the Vindhyas, is geologically one of the oldest formations in the land masses of the globe. In fact, immeasurable antiquity is the very key-note of the geological history of India. A large portion of the Deccan is covered by a 'basaltic trap' to an extent almost unequalled in any other part of the world (*vide* page 258, "Geology by Goekie", and page 463, "Ancient History of Hindoostan" by Maurice). Most of its rocks belong to the Cambrian period soon after which, it is believed, the whole of the Peninsular region was raised to become land. Amongst the oldest recognisable rocks are the Dbarwar formations (so called after the district in Bombay, where they were studied) which are regarded as remnants of the primæval ocean floor.*

It is now generally held also that the original inhabitants of India, whoever they were, lived mainly on the South, and the whole of Northern India from Kashmere to Assam, and even the Himalayas, had been under the sea by

* The chalk deposits, with which Southern and Central India abound, offer further evidence about their previous submergence in the sea.

or before 4,000 B C* The easternmost part of the sea was known as the "Ksheerode Samudra" (referred to in the Ramayana IV, Ch 40), now known as the Bay of Bengal, and the Westernmost part, which washed the foot of the Himalayas, was called the "Sindhu Samudra" † These two 'Samudras' or seas were also referred to by the Rig Veda as the Eastern and the Western seas (*vide* Mr D N Wadia's lucid exposition in his "Geology of India," page 259)

The two seas were joined by a mid sea between the Himalayas and the Vindhya Range and was rapidly filled up by the deposition of the detritus of the mountains carried away by numerous rivers emerging from them (*vide* page 49)

Ancient Hindu tradition also says that during the great deluge, Vairaswata Manu came floating on an ark and landed

* According to Dr Amadeus W Grabau—Professor of Palaeontology of the Columbia University, and one of the leading authorities on the geological history of Asia—the upheaval of the Himalayas took place several million years ago

There is geological evidence to show that during pre historic times violent and sudden changes were effected in the physical features of Northern India either by volcanic eruptions or by terrible seismic disturbances The tilting up of the Himalayas might have taken place in this manner or by both causes simultaneously And with its upheaval a vast sea like trough was formed at its feet in the region between these mountains and the Vindhya According to Mr Oldham the depth of this sea was at places between 1,500 to 20,000 feet

There is evidence of tremendous internal upheavals of earth in Australia too

† The 'Ksheerode Samudra' may be the same as is called the Parva Samudra in Manu and spoken of as the Eastern Sea by Herodotus From the following copper plate inscription of Balavarman one of the rulers of Pragjyotishpur (*i.e.* Ganjati in Assam) it appears that the Ksheerode Samudra was quite familiar to the people of those quarters The inscription in Sanskrit is as follows—Tasyatmajah Shree Jayamala Deva Ksheeramabhara shribha Shitarashmi etc This means that a son called Jayamala Deva was born to him as the moon comes out of the Ksheerode Samudra (or the sea known as the Ksheerode Sea) etc

on one of the peaks then called "Nauwudhan Shringa" now known as the Great Pamir.*

It can be inferred that Vaivasvati Manu saw the sea at the foot of the Himalayas.

From several verses (e.g. the first, the fifth, the ninth, etc.) in the 59th Hymn of the 10th Mandala, it is clear that Vaivasvati Manu sojourned from his native land to live in a far off high mountain where his grand father Kasyapa had proceeded him.†

It was during the period of Vaivasvati Manu, that Prajapati Kashyapa with the help of Brahma, Vishnu, Rudra and others filled it up and built up the region called after 'Kashyapa' "Kashyapa Meru," subsequently contracted into Kashmere ‡

The Brahmanda Purana also states, Uttamanam Kurunante pashve jñeyastu dustaiah; Samudra samumālōkya nigāsurah nisebitan'. Late Mr. R. C

* Many suppose that this is the same region as is called the 'Maha Meru' in the Vishnu Purana, and described in the Rig Veda IX 13 9 as the 'third delightful place'.

† Mr R. Aiyengar believes that the ancient sage Kashyapa was a historical personage and was an inhabitant of the region now known as Kashmere. Compare also Snathapatha Brahmana 7/5/1/15 'Tasmat Kashyapa Imah Prajah', i.e. the whole creation is Kashyapa's. Cf. also Nirukta Chap II, "Kashyapa Kasmāt Pashyaka Bhavati". i.e. the creator himself is Kashyapa as he rightly sees the entire universe all creatures and their actions. Kashyapa also means the exalted one (It is curious however, that the name of Vaivasvati Manu has been placed before that of Kashyapa at the top of the 29th Sukta of the eighth Mandala of the Rig Veda)

‡ There is also an ancient tradition amongst the Mundas an offshoot of the Dravidians, according to which Ajabgarh the original home of the progenitors of the Munda tribe, was raised out of primordial ocean floor (vide S. C. Roy's 'Mundas')

We are told that all ancient people around the Mediterranean preserved also an old tradition about a tremendous destructive flood that swept over the earth in pre historic times

Dutt took *Knin* to be ancient *Kashmere* *. Even the *Akbar Nama* (written by *Alam Sheikh Abul Fīzal* during *Akbar's* reign i.e. in the 16th century A D) makes mention of the tradition that in very olden times *Kashmere* happened to be under the sea †

It is believed too, that in olden times, the Arabian Sea was a great inland sea and used to wash the feet of Tibet and Assam. Its subsequent drying up or withdrawal might have given rise to the Hindu tradition of the drinking up of the sea by the mythical sage 'Agastya'. The 'Agastyas' again have elsewhere been described as 'Rakshasa Asuras'. Moreover it is Southern India which was generally associated with the 'Asuras,' as distinguished from the 'Devas' or the Vedic Aryans, and it is in these regions that we can more expect to find pre historic relics.

According to *Varaha Mihir's* "*Pancha Sidhantika*", the home of the 'Daiyyas' or (Demons) was in the South. The

* According to *Mo Crindle* 'Kasperia' of the ancient Greeks was nothing but *Kashmere* called *Kashyapapura* in old Sanskrit literature. We have in the *Atareya Brahmana* *Kecha purana himavanta janapada uttara kurabha madia ita*) The '*Rajtarangini*' (the ancient history of *Kashmere* by *Kahlan*) also mentions that from the beginning of the first Kalpa to the end of the period of the Sixth Manu the valley of the Himalayas was full of water and its name was 'Sati Sara'. According to so much all life began in the water. The Sanskrit word 'Narayan' which is one of the appellations of the great God *Vishnu* is derived from the root 'Nar' which means both water and living being. Zoologists believe that the predecessors of the Lemurs from whom man has ultimately evolved were aquatic. According to the Hindu Puranas the first incarnation of *Vishnu* was the Fish Incarnation and previous to Creation the great God used to float alone over the limitless sea.

† According to *Dr. Abinash Das* the sea lay to the south and west of Punjab when the *Rig Veda* was compiled. Several other Indologists e.g. *MacDonell*, *Z. A. Rogovin* and *Zimmer* agree that the word *Samudra* which is now used in a general sense to mean the sea or the ocean was formerly used specifically to denote only the collection of water formed by the union of the *Panchana laa* (i.e. the five great rivers of the Punjab) with the *Indus*. *Mr. Rama Prasad Chandra* however lays down the opinion that the word *Samudra* was used in reference to the Arabian Sea and not to the confluence of the five rivers of the Punjab. It is curious to note that 'Sarava' the famous Vedic name of the great god *Vishnu* is also used to mean *Antareeksha* i.e. sky or ether.

Padma Purana, also associates the Asuras with the River Narmudda in Southern India.

Prominent scholars of the West now infer that before the Ice-Age (Wurm glaciation) India proper, (i.e., Southern India) was cut off from the rest of Asia by a sea on the North and was continentally connected with Africa, and the latter with America, which two-fold connection was completely severed by the devastating changes in the land masses that followed the age, (*vide* Longman's Geographical Series, India, Macmillan's Historical Atlas, Cambridge Ancient History, Vol. I, page 17, and Encyclopædia Britannica, 11th edition, Vol. XXVIII, P. 1016).*

It is said that some pre-historic American relics, related to the Dravidian, are being preserved at the Boston Museum. Dr. Thomas Gaun, M.N.C.S., F.R.G., F.R.A.S., the leading English authority on Mayan civilization, is of the opinion that the old relics of Cambodia are remarkably similar to the Mayan, which, in their turn, are related to those of the Gila valley in Central Arizona. Again, the architectural and sculptural relics of Cambodia, Java, Paharpur (Bengal) and Southern India bear some remarkable similarities with one another.

Geologists tell us also that India formerly was cut off from Asia, by the sea on the North, and was connected with Madagascar on the one hand, and the Malaya Archipelago

* It is believed also that during the Pleistocene period Europe included the British Isles and was joined to Africa by two tracts of land now covered by the shallower waters of the Straits of Gibraltar and by the sea, between Sicily and Malta. Pre-historic relics have also been recently discovered in both these islands. Further, it is reported, that a pre-historic city has been located between Sicily and Tunisia at a depth of about 400 feet, and gold-glittering remnants of the fallen Colossus of Rhodes have been observed by divers near the island of Rhodes. Dr. Hartman has been vigorously investigating the Mediterranean with the help of his newly invented submarine diving and salvaging apparatus.

on the other. As regards the history of the human race, opinions seem to rally round the point that mankind, after all, had a common origin. This has also been assumed by almost all the prominent scriptures of the world.*

Race, itself, however, is by no means so definite or persistent as many are led to presume. The physical structure of man is, after all, the same throughout the world.† The various groups into which Anthropologists divide men are nowhere pure. Ethnologists despair of discovering any special trait whereby one race can be clearly distinguished from another. It is a matter of present-day experience that immigrants, of whatever nationality they may be, merge their differences in no time, in the type of the country of their domicile. "It is of no more importance now to know how many races there are, than to know how many angels can dance on the point of a needle"—remarks a German savant in a humorous vein.

Moreover, man has really a 'hoary antiquity.' Sir Arthur Keith, the great Anthropologist, puts down at least one million years, as the period during which Modern Man has been prowling about in this planet. Professor G. Elliot Smith is also of the same opinion, while Mr. Reid Moir is prepared to allow a still greater antiquity to man. Professor Charles Hill Tout of Canada speaks of Man's twenty million years

*According to the Hindu Mythology, not only all men, but even gods and demons originated from the same ancestor. From 'Diti' and 'Aditi', the two wives of Ka-shyapa, were born the 'Daityas' (Demons) and the 'Devas' (gods) respectively; while 'Manasa' or Man, was so called for being born of 'Manu' a descendant of the self same Kashyapa. According to the "Shathapatha Brahmana" the 'Devas' (Gods) and the 'Asuras' (Demons) were both born of 'Prajapati.' The gulf between them gradually widened as time flowed on.

† It is said that the physical world and the human brain have not appreciably changed during the last several thousand years. Biologically man has been the same through all ages.

occupancy of the earth. While Dr. Osborn's assignment goes almost beyond our comprehension.

Human remains, associated with extinct mammalia, have been found in different parts of the globe.* Schuerling of Belgium was most probably the first to discover that man was contemporary with extinct animals. The fact, however, that flint is more durable than not only human bones, but also animal bones, accounts for the survival of a comparatively large number of flint relics, coupled with the disappearance, or scarcity of other relics. Reid Moir has discovered some early implements in the Anglian Heights in England, the makers of which, he claims, were the earliest representatives of Modern Man (Homo Sapiens) †

Many geologists believe that the earliest relics of civilized man will be found in countries immediately adjoining the Southern Hemisphere. According to Professor Dr. Karl Absolon, the discoverer of the Palaeolithic Pompeii in Moravia, Asia was the cradle of mankind ‡

* Eg the discoveries by Messrs. Lund and Lund in South America and South Africa respectively, the Brno skulls the Pekin skull in China and so on. The Piltdown, the Pekin the Neanderthal, the Rhodesian and the Cro-Magnon skulls are believed to have been rather perfectly preserved. In the opinion of Professor G. F. Smith, the Pekin, the Piltdown and the Java Men though divergent, yet were approximately contemporaneous and their fossils belong to the early Pleistocene age. He asserts that the above three types are vastly more ancient than even the Heidelberg man (*Paleanthropus*) or the relatively much more recent Rhodesian man (*Cyphanthropus*), and the Neanderthal man. It is said that the former three types carry us back near one million years and their common human ancestor must have lived long before them in the Pliocene period, to allow time to develop such widely divergent types.

† Charles Darwin's theory was that Africa was the original home of man. His theory has been subsequently overshadowed by the opinion of several anthropologists. Recently however, Abbe Breuil of Paris wants to uphold Darwin's theory. Some wonderful prehistoric petroglyphs also have recently been discovered in Transvaal.

‡ Dr. Henry Fairfield Osborn wants us to believe that man appeared upon the earth first in Central Asia with the creation of the great plateau there.

The traditional view is that man first developed in or near one of the regions occupied by Anthropoid apes. Hence Southern Asia appears to be a more likely area for the cradle of the human race.

J. F. Howitt (*vide* his "Ruling Races of Pre-historic Times") adduces proofs in support of his view that it was immigrants from the South who, during the Neolithic age, introduced into Europe the agriculture they had learnt in these Southern villages, while North-West Europe was made uninhabitable to tillers of the soil, on account of the rigorous climate of the Palæolithic period. Professor Dr. Karl Absolon believes that Mesavia was a kind of passage by-way of which the fossil mankind of the Aurignacian tribe penetrated from Asia to the West of Europe *via* Russia.*

more than one thousand million years ago *i.e.*, at the time when the human stock bifurcated from other animal stocks. The skeleton of what has been called the Mongolian Colossus, which was, so far as is now known, the largest land mammal in history, has been recently (in 1928) discovered in the Gobi desert by Dr Roy Chapman Andrews of the American Expedition.

Before this in 1923 not only petrified skeletons of the Dinosaur (a gigantic pre-historic reptile) but even its eggs, supposed to be millions of years old, were discovered by Mr. Chapman and his party.

A skeleton of the Batteringram Titanotheres, called Embolo Therium Andres, and the lower jaw of the great 'snorel tucked' Mastodon which has been named Ambeledon Grangeri (apparently after its discoverer, Mr. Walter Granger, a scientist of Mr. Chapman's party) have also been discovered there. It is believed that this animal was one of the Beluchitheres, *i.e.* a hornless rhinoceros about 25 ft in length and with a height of 16 ft. at the shoulder. The Beluchitheres lived in the Oligocene or Miocene period about 35,000,000 years ago. According to Dr. Osborn this period gave the most favourable conditions that the mammalian kingdom has ever enjoyed.

* Mr. S. K. Iyengar, M.A., Ph.D., asserts (*vide* his articles, 'Some Contributions of South India to Indian Culture' in the *Calcutta Review* in 1927) that South India is responsible for the spread of Hindu culture to the eastern islands and even so far as China. Sir Henry Mayne has traced the origin of the British Parliament to Aryan institutions in Ancient India. Mr. K. P. Javal, M.A., Bar at law, in his very remarkable work "Hindu Polity"

The Sewalik and the Terai are full of the remains of pre-historic beasts and ruins of dead cities. A sufficient number of Stone Age relics have been found out in Beluchistan, Assam, Chota Nagpur, Central India, and last, not the least, in the Deccan. It is said that in Bengal and Burma also some relics of pre-historic man have also been discovered.

The recent discovery at Nal, in Beluchistan, of a burial ground of the Chalcolithic period (the Age of painted pottery) and several complete human skeletons have already been referred to (*vide* Report of the Archaeological Survey of India for 1924-25). The Java skull (discovered in Java in 1891 and considered to be of the *Ape Man* or *Pithecanthropus*) and the Adittanullur Cranium, are two of the most remarkable relics of pre-historic Man in Asia.†

V. Smith, the great historian of Ancient India, believes that it was Southern India which was in communication with ancient Egypt before even the Aryan advent.

Dr. Thomas Gaun is of the opinion that long before the discovery of America, Asiatics possibly from Java, Cambodia, and such other places, migrated to America and fused with the Mayan tribes of Central America. According to him there are unmistakeable traces of Asiatic influence on the religion,

has conclusively proved that here in India, in olden times, had flourished numerous democratic governments and tribes for centuries together. Innumerable seals inscribed as the "Yaudheya' Ganasya," i.e., of the Yaudheya tribe or guild, 'Arjuneya Ganasya' i.e. of the Arjuneya tribe or guild, and so on, have been found and are being preserved in the museums.

† The discovery of the Peking Man—*Sinanthropus Pekinensis*,—by Dr. Davidson Black in 1926, has been more recent. Many believe that he approaches nearer to the type of the genus *Homo Sapiens*, i.e., Modern Man, than either the Piltdown Man—*Eoanthropus*, discovered in England in 1912,—or the Java Man—*Pithecanthropus*—does. But the latter two appear to be more Anthropoid than human. More the reason that the recent discovery of living Anthropoid-like monkeys in Venezuela (South America) by Mr. De Loiz, a French geologist, deserves more than a passing Zoological interest.

sculpture and architecture of the Ancient Mayan tribes, who had evolved the then highest civilization on the American continent. (*Vide* Dr. Gunn's article, "Who discovered America?" published in the "*Daily Mail*", Paris Edition, dated January 14, 1929.) It has been observed that the Ancient Mayan relics are similar to the ancient Cambodian and Javanese, which, on the other hand, are undoubtedly related to the Indian.*

It has already been stated that some pre-historic American relics, bearing marked resemblance with the Dravidian, are being preserved in the Museum at Boston. Dr. Gaun, by a map, shows how the shores of Yucatan are situated approximately opposite to Cambodia or Indo-China on the other side of the Pacific †

* On a superficial examination it strikes the writer that the Javanese script bears some resemblance to the old Box Headed script of Central India.

† A vast stone serpent, with seven heads called *Caculan* has been found in one of the ancient Mayan temples at Yucatan, guarding the entrance, as it were. This reminds one of the sacred 'Naga' (serpent) worshipped in India from time immemorial. Snake cult relics have also been recently discovered in the Gila valley in South Central Arizona. It is admitted that the Dravidians of India were worshippers of the snake or the 'Naga'. The snake was generally associated with the cult of the dead. It is described in the Mahabharata that when Valaram, the great Krishna's elder brother, was on the point of quitting his earthly mould, a many hooded white snake came out from his mouth. Late Mr. R. D. Banerjee was of the opinion that the snake cult Indian relics are very similar to those found in ancient Crete. The Snake goddess, still worshipped as *Manasa* in Bengal and Nepal appears in her representation to be very similar to that of the other discovered amongst pre-historic Cretan relic. It strikes the writer that the word 'Knossos',—the name of the pre-historic site as also of the snake goddess in Crete,—is in sound also, much akin to the word 'Manasa'. (A sculptured image of the Snake goddess 'Manasa' is preserved at the Calcutta Museum.) Even the Rig Veda bears distinct evidence of Snake Worship and sings of the "*Sarpa Rajasee* or the *Queen of the Serpent*". The serpents called *Ananta* and *Alubadhna* have also been frequently referred to. Fergusson, the author of the "Tree and Serpent Worship" evidently failed to realise the full significance of these and hence contended that Snake worship was of pure Non-Aryan origin. The Yajur and the

Add to this the theory that the same type of people lived in India, Australia, Africa and Southern Europe during pre-historic times * Geologists and Zoologists have also found that these countries also share some remarkable features in common that are not found in other portions of the Globe † The fact that Africa and South America, if pushed together across the ocean, would neatly fit into each other, lends strong support to the theory Further, the isolation of the flora and the fauna of Madagascar from those of Africa, and their similarity with those of Southern Asia, proves the other part of the theory that Madagascar was once connected more with Southern Asia than with Africa as it does now Moreover, some

Atharva Vedas are full of references to serpent gods and serpents According to Hindu Mythology before Creation the Creator (Vishnu) lay on the body of the great thousand hooded serpent the Shesh or the 'Ananta Nag' A snake in white is found to be painted on the side of one of the pre-historic urns recently discovered in Corinth (Ancient Corinthian pottery evince oriental influence as the vases are generally decorated with fantastic designs of animals) Dr W F Albright Director of the American School of Archaeology has discovered from the fourth stratum at Tel Beit Musiri a Canaanite deity which is in the form of a pillar with a serpent round its leg. The Shiva lingam—symbol of the Hindu God Shiva—is also similarly represented

* According to Goekie (*our Geology* page 322) there are strata regarded as Permian in India South Africa and Australia and these contain a remarkable development of the Glossopteris Flora.

† The two main theories advanced to explain this remarkable fact are — (1) the theory of the Lost Continent called the Gondwana land in the Indian Ocean the Atlantis in the Atlantic Ocean, or the Lemuria in the Pacific (2) Wegener's theory of Drifting Continents The former theory supposes that long before Man appeared on earth i.e. towards the end of the Palæozoic period there stretched over a large part of the Southern Hemisphere a vast continent which somehow subsequently got lost The second theory supposes that South America Africa Madagascar India and Australia have in course of time drifted slowly apart like icebergs from one central mass It is with the help of this theory that the presence of coal in the Antarctic regions is also explained

The Seychelle Islands are believed to be the remnants of the Lost Continent which at one time connected India with Africa

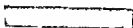
anthropologists think that it is the present Australian man who has apparently retained the characters of the common ancestor of the African and the European to a greater degree than any other living race. The myths of the Australian aborigines have also similarities with those of the African Ashanti. Further, animals play an important part in both the mythologies as also in the Indian.* The Australian natives, on the other hand, according to Sir Grierson and others, share many of the characteristics of the Dravidian race. According to their own tradition the South Australian aborigines came from the North-west. Evidently they were also the original settlers in the New Continent as none of their traditions indicate that there were any other previous occupants of the country (*vide* "Myths and Legends of the Australian Aborigines" by W. Ramsay Smith, M.D., D.Sc., F.R.S.). Several decades ago, in one of the proceedings of the Asiatic Society of Bengal, Mr. Cockburn pointed out that the Javelin, depicted in many of the pre-historic paintings in the Vindhya, looked very similar to that used by Australian aborigines. The spear is still the only weapon of the Pintu and Eumo tribes of Australia (*vide* Mr. P. C. Morrisou's account of the 'Mackay Aerial Survey Expedition' in Central Australia).

Lastly, it is a concrete fact that during the last thirty to forty years, whole galleries of pre-historic paintings have been discovered in the remote recesses of caves and rocks, not only within the countries already referred to, but also within the two Americas. The pigment, viz., red ochre, mainly used in all these pre-historic paintings in the different countries, is identical. The subjects are almost the same, and mysterious signs representing some symbols, totemistic signs, or perhaps the earliest writing of the cave-men, usually

* Many believe that even the fables compiled by Aesop had found their way into Europe from the East and a few of these are identical with some of the old Indian folklore.

appear in all these paintings.* Those of Singanpur are no exception to them. But if their prototypes in Europe and elsewhere be considered by experts to be at least 20,000 years old, how old the paintings of Singanpur may possibly be! By their similarity with the former, they appeal and by their contrast they inspire. But, who will come forward to wrest from these pre-historic relics their interesting story! The exploration of the rocks may yield up such a series of finds as will be useful not only for the interpretation of Indian pre-history but also for the re-construction of the history of human culture and that of man himself.†

“The cry swells loud from shore to shore,
From emerald vale to mountain height,
From altar high to market place
They shall not go the Ancient Race.”



* According to Sir William Boyd Dawkins of Manchester, apparently a great collector and critic of pre historic paintings, the cave artist lived in the Pleistocene period, i.e., before the great Geographical Revolution that characterized the conclusion of the Tertiary period. But the art was probably evolved in Asia and introduced into Europe by nomad tribes.

† The Transvaal Petroglyphs have been variously estimated to have lasted from eighteen thousand to one hundred and fifty thousand years, while Dr. Absolon claims an antiquity of at least 100,000 years for the hey day of the Palaeolithic Mammoth hunters of Moravia Central Europe.

‡ Cf. Pope — The proper study of Mankind

Plate No. 1.
SINGANPUR PAINTING
MOLISTEBIAN MAN ?



NOTES.

Plate No. 1.

APE MAN.

(Please see page 2 of the book and the first two foot-notes.)

This may be the picture of a man of the Mousterian Age called Neanderthal Man in Europe.

Sir A. Keith observes that 'there is no anthropological problem more in need of investigation than of the primitive inhabitants of India'. Dr. Osborn expects the discovery in India of relics of the Java-Man type. In the opinion of Dr. Davidson Black, a brilliant Canadian scientist, the Java Ape-Man was an off-shoot from the main human line who wandered off south and lost touch with the parent stock, rather than an intermediate link between the Anthropoid Ape and Man. The Pliocene, the Heidelberg, and even the recently discovered Pekin Man—all have some anthropoidal characteristics in them.

We are told also that during the inter-glacial period the Mousterian man was evolved in Central Asia and subsequently moved in all directions,—to Africa, to Southern Asia, and to the Mediterranean coast.

According to Tayler, the Mousterian man existed both in Western Europe and in the Malayan region. The Palæolithic Age in India coincided with that of Europe if it was not earlier.

According to many, the earliest inhabitants of India lived in the region south of the Vindhya. Cuddapah and Karnul are famous prehistoric sites in Southern India. Very recently at Siddhipur (Mysore State, Southern India) relics have been found which, it is understood, are as interesting as those of Harappa and Mohenjo-daro and may even be older.

Next, as regards the rounded head of the Singanpur figure: Sergi thinks that two distinct types of men,—the Brachymorphic and the Dolichomorphic—had evolved simultaneously in two different parts of the world. The pre-historic skulls known as the Aditanallur skulls, first found in Aditanallur in Madras, Southern India, are Brachycephalic i.e., broad-headed. At least one of these, according to Prof. E. Smith, is identical with the ancient Egyptian.

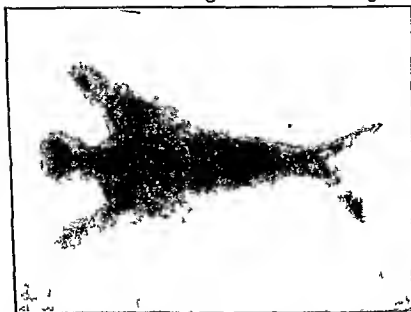
For the sake of comparison a miniature picture of the human figure, as painted in Singanpur, is placed by the side of that of the Neanderthal Man as was reconstructed by the late Dr. Forestier (*vide* Plate No. II). It is believed that the Neanderthal man had several new traits in his brain lobes. The name was given to the type from 'Neanderthal', in Rhenish Prussia, where remains of the type were first discovered. The Galilee skull, discovered in 1925, is considered to be of the Neanderthal type.

It is to be noted that the Anthropologist extends the word 'man' to apply to 'any language-using tool-using upright-walking primate.' All living animals of this kind belong to a single genus 'Homo' and a single species 'Sapiens'.

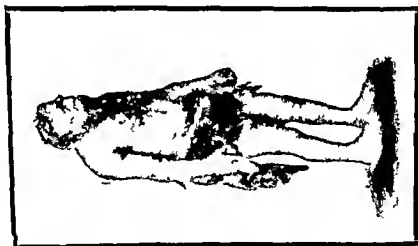
The Neanderthal man possibly existed even as much as 100,000 years prior to the appearance of the Cromagnons. It is believed that 'he made his home in a cave, understood the use of fire, made many useful implements, planned game drives and, according to some evidence, performed ceremonial death rites too.'

It is said that a palaeolithic site, discovered near Rochester, represents men of the Neanderthal race of about 50,000 years B.C., while Dr. Absolon has opened up in Moravia ten layers of human culture, one below another, which altogether cover a period of 100,000 years as he claims.

3
SINGANPUR PAINTING
MERMAID



2
Neanderthal Man as reconstructed



1
SINGANPUR PAINTING
APE MAN ?



Plate No. II.

MERMAID.

(Please see also foot-note on page 2 of the book)

It is said that the Phoenicians used to worship Mermaids. Sicut Nagendra Nath Bose identifies the ancient Phoenicians with the more antile 'Panis' of the Rig Veda. In the opinion of Rai Bahadur Chanda, the Harappan and Mohenjo daro relics disclose the culture of these 'Panis'.

The picture of two Mermaids, as were caught in Aden and the photograph of which was published in the Scientific American for March 1923, is also reproduced for comparison, Vide Plate No II

The fact that the first incarnation of Vishnu—one of the Hindu Trinity—was conceived to be the Fish incarnation ('Matsya Avatar') may justify us in supposing that the Mermin and the Mermaid were very familiar to the ancient people in India, and especially to those who lived on the coast of the Arabian Sea, which was formerly an inland sea. It is supposed also that during the Secondary Epoch of the earth, the same sea ran through the Mediterranean, Persia, India and even the Malayan region.

According to science all life began in water and the Fish was born several hundred millions of years ago, long before the birth of either mammals or birds. The human skeleton still bears distinct affinity to the fish.

In one of the printings of Singanpur a big fish also has most probably been outlined. Weapons for catching or killing fish are some of the earliest relics of India as also of many other countries.

The idea of 'Apsaras' (the water nymphs of Indian legends and literature) might have subsequently evolved out of the Mermaids.

Plate No. III.

Sumerian signs.	Indian signs as found in Harappa and Mohenjo-daro.	Approximate age in years according to Messrs. Gadd & Smith of the British Museum	Phonetic value according to Messrs. Gadd & Smith.	Picture value according to Messrs. Gadd & Smith.
-----------------	--	--	---	--

1A	1B	3500	MAL GA	A dwelling
2A	2B	3000	GAN	A land measure
3A	3B	3000	GIR AD	A Scorpion
4A	4B	3000	E	A House or plot of land
5A	5B	3000	KU SU	to
6A	6B	3000	GI	Reed
7A	7B	3000	G.A.L.	Great.
8A	8B	2800 2700	KHA	Fish
9A	9B	2800	SU	Hand.
10A	10B	2750	BAR	A kind of shrine
11A	11B	2800 2400	BAD	dead

Plate o. IV.
1
SINGANPUR PAINTING.



Sumerian signs—
Nos. 1, 5 and 9

2
SIGNS (COMPARED).
Indian signs as discovered in
Harappa and Mohenjo-daro—
Nos. 2, 6 and 10

Singapur signs as found
in the paintings—
Nos. 3, 7 and 11

No. 4. Photograph of a
coin with the Trident symbol in the
author's possession

No. 8. Three pronged symbol as found
on many ancient Indian coins.

No. 12. Singapur painting

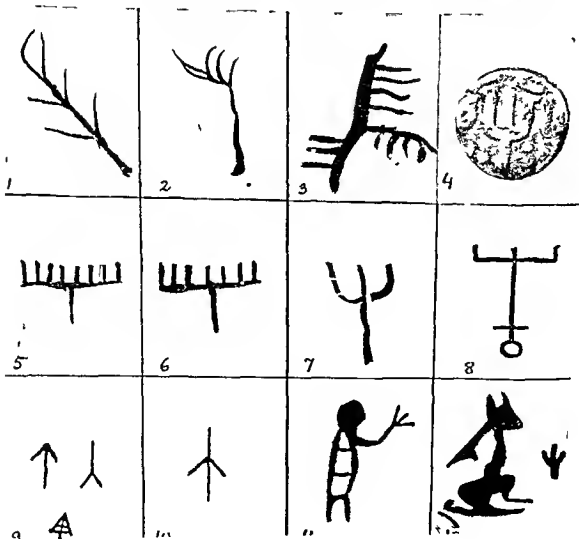


Plate No. IV.

The picture at the top of this Plate (IV) is one of the paintings at Singanpur and is evidently hieroglyphic. Representation of animal heads was symbolical in ancient times. It is to be noted that the head of a bird is represented in a corner of the painting.

In the picture below, a few of the signs appearing in the paintings at Singanpur have been compared with a few of Harappa and Mohenjo-daro on the one hand, and with such of Sumeria on the other. The sign of the reed is remarkably similar in all the cases, *vide* signs Nos. 1, 2 and 3.

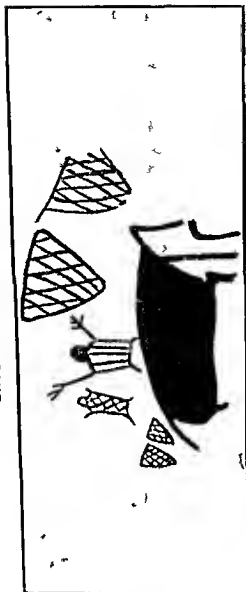
The reed sign of Singanpur (No. 3) appears to be rather complex, but a branch of it is almost identical with the two other reed signs. It is quite probable that all the three were related.

Signs Nos. 7 and 8, which can be called the trident and the three-pronged signs, respectively, of Singanpur, might have some relation with signs Nos. 6, 5, 4 and 8. Signs Nos. 4 and 8, the trident symbol on a pre-historic coin in the author's possession and a prototype of the three-pronged sign found on a class of pre-historic Indian coins respectively, also bear comparison with the Trident sign at Singanpur and of pre-historic Crete.

A unique coin at the Asiatic Museum, Calcutta, represents on it a human figure standing on the top of a mountain with a trident in his hand and with figures, looking like dogs or lions, on each side of him. It is said that similar coins are found amongst Cretan relics too. The idea of a Mountain deity prevailed, in some remote time, in the Mediterranean and in Crete, as it still does in India *cf.* the Hindu deity Rudra or Shiva whose principal weapon is the trident, and the Goddess Parvatee (Rudra's consort) whose

very name signifies 'related to the mountain' (parvat). The Kailas peak in the Himalayas is popularly believed to be the abode of the divine couple.

Signs Nos 9 and 10 which look like arrow-heads meant 'bad' or 'dead' according to Messrs. Gadd and Smith. These appear to resemble the Singanpur signs—Nos. 11 and 12—which, when inverted, will look like arrow-heads too. At least in Bengal four arrow-head signs are still represented with small bamboo sticks for shafts, and pieces of dry palm-leaves as arrow-points. Such are invariably used during pujas, marriages and similar ceremonies, and are called "Theer Katis" or arrow sticks. Figure No. 11 is evidently a 'ladder man' as it is called in the paintings by the aborigines of Australia. The totemistic characteristics of the Gonds, Mundas, Orisons or other Non-Aryan tribes of Central and Southern India, and the boomerang, the basketry work, the geometrical designs on pottery, are some of the other features common to both Southern India and aboriginal Australia. The pre-historic fauna in India was originally Malayan, and the type of some South Indian aborigines is also Austroloid. Accordingly, a few historians define an Indo-Australian culture-zone, which, they suppose, was earlier than the Indo-African or rather the Indo-Eurathrean cultural phaso.



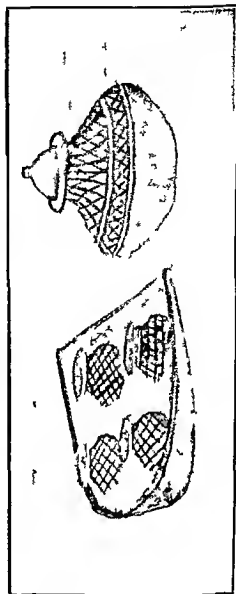
3

The Kosha or the Argha the chief utensil still used in Hindu worship



2

Mungli Bhand's or auspicious pots



4

Bird shaped vessel (Pre historic) as found in India Japan and Mesopotamia



Plate No. V.

In picture No. 1, one of the paintings at Singanpur, the hide of an animal, rather than an animal itself, seems to be represented. Animal hides could be useful to Palæolithic men, firstly, for clothing, and secondly, for vessels for water. Some prehistoric people, living on the coast of a river or a sea, used boats of skin to cross the river and even the sea.

The diagrams of criss-cross lines are very striking (please refer to pages 13, 14 and 15 of the book). Linear designs similar in type appears on the pre-historic pottery of the Decan, Harappa and Mohenjo-daro, Nal (Beluchistan), Anou (Turkistan), Sumeria, Argos, Crete and such other places. The alphabetical forms of Ancient Egypt, Sumeria, Syria (e.g. the 'oldest lexicon' discovered at Ras Shamra in Northern Syria) were also linear. Many believe with V. Smith that it was Southren India which was in maritime communication with Egypt, Mesopotamia, and Persia even before the Aryan advent.

In picture No. 2, the antiquated earthen pots, called in Bengali 'Mungli Bhand' and 'Mungali Handi', both treated as auspicious pots, are represented. The 'Mungli Handi', with a wide mouth and with a cover, is still used in Bengal and Southren India on ceremonial occasion. On these, criss-cross lines are invariably painted in red colour over a white ground. The Bengal pattern of the 'Mungli Handi' with a wide mouth is very similar to the pre-historic 'suspension vessel' discovered in Beluchistan and at Thermi.

It has been already pointed out (vide page 13 of the book) that the diagrams of criss-cross lines in one of the paintings at Singanpur (e.g. No. 1 in Plate V) probably represented wicker baskets. The ancient Australians and a tribe of prehistoric people—now known as the Basket-makers—were famous for fine basketry work. In Arizona prehistoric pots,

made of basketry, have been found. In many ancient graves of Mesopotamia the dead were buried in coffins of basketry.

Picture No. 3 is the Kosha or the Arghya, the principal libation-vessel still used by the Hindus. It can be compared with picture No. 4, which is the proto-type of the bird-shaped vessel as found in India, Japan and Mesopotamia. It seems very likely that the Kosha borrowed its shape from the hawk (bird) called 'Shyona' in Sanskrit. One end of the vessel is shaped like the tail of the hawk. The ancient Egyptians conceived of the 'Solar hawk'. We Hindus still make offerings to the sun deity by means of the hawk-shaped 'Kosha' or Arghya'. One of the recently found relics at old Gaza (South Palestine) is a gold pendant, in the form of a flying falcon, which is considered to be of Babylonian origin. Sacrificial vessels decorated with symbols of the sun have been discovered in the northern countries of Europe. The Vedas, as also the Markandeya Purana, in describing the cosmogony, speak of the sun as a duck ('Hamsa'). Another type of Hindu libation-vessels with rather a tapering and pointed end, appears to be duck-shaped. Such vessels have been found amongst the old relics in many countries: (cf. the "Hyde vase"—a prehistoric duck-shaped libation-vessel recently discovered at Vinca vide Plate XI). In a conversation that the author had with Rai Bahadur Dr. D. C. Sen he could impress upon the latter that the shapes of the Hindu libation vessels did not originate from those of the boats as many suppose, but most probably from those of the prehistoric bird-shaped vessels. On the other hand, the old-fashioned Indian boats, with a broad and rounded end, might have been at first constructed after the shape of the duck, which aquatic bird is very common in India. Moreover, both the hawk and the duck have been frequently referred to in Ancient Indian literature. The duck has been the

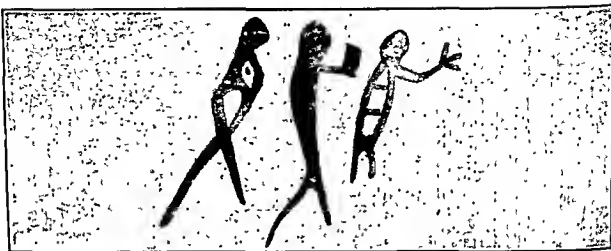
subject-matter of pre-historic sculpture and painting in several countries. On the lid of a cist—a prehistoric relic discovered in Styria (Eastern Alps) and dating between the 7th and 5th Centuries B.C.—sun symbols and swans are both represented.

The Pueblo pottery, New Mexico, exhibits a bewildering variety of figures of birds, beasts, fishes, insects and also human beings. Several prehistoric earth-mounds in America were constructed in the form of birds.

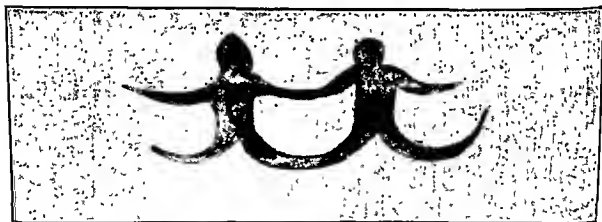
Some consider that the earliest men were led by natural impulses to try to re-produce the scenery and objects familiar to them, and that language probably originated from the articulate expressions of approval or disapproval of their own workmanship by themselves and others.

Plate No. VI.
SINGANPUR PAINTINGS.

1



2



3

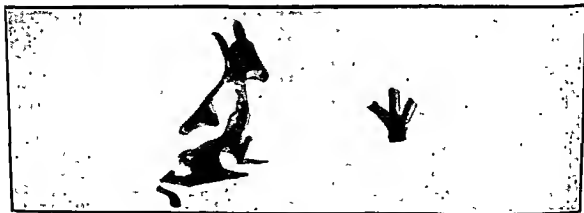


Plate No. VI.

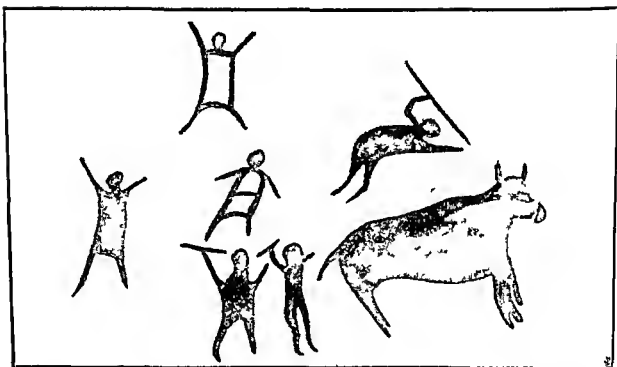
In picture No 1 three human figures have been outlined in three different ways. The figure on the right is similar to what are called the 'ladder men' found painted in Austrian caves. The figure in the middle is filled in. The third figure, on the left, has been outlined in the fashion of a bird. Figurines with bird like faces are amongst the prehistoric relics recovered from many sites. These are considered to be of ancient local divinities. In India the Babman Kite is still popularly associated with the Mother Goddess, as the owl with the goddess of wealth (Lakshmee), and the peacock with the Queen of the Heaven.

Picture No 2 evidently represents two round-headed pygmies. These approach the Spanish petroglyphs as described by Obermaier in his "Fossil Man in Spain". Relics of a 'pygmy culture' have been discovered in almost all old countries. The pygmies most probably had coexisted with men of normal stature, if not with giants too,—as they do even now—*c.f.* the 'wanderers' and the pygmies of the Himalayan region, the Patagonians and the Eskimos, and so on.

Filled in figures like the two in picture No 2 are represented in 'sindur' (a colour made from cinnabar or red ochre) by priests, on sacred vessels and on the walls of temples or of rooms, where images of Hindu deities are maintained, or any religious ceremony is performed.

The subject of picture No 3 has been dwelt upon in connection with figure No 12 on Plate No IV. The animal appears to be a dog. There were dogs not only in Ancient India but also in America thousands of years ago. The Basket Maker Indians used to bury dogs, and the mummy of a black and white lap dog was exhibited recently at Boston and awarded a blue ribbon. In a wall recess recently discovered in Tutankhamen's grave, the figure of a jackal like dog—similar to that in picture No 3 here—has been found. According to specialists this probably was an emblem used to protect the dead King.

Plate No. VII.
SINGANPUR PAINTINGS
I



2

3



Plate No. VII.

Picture No. 1 depicts several men hunting a buffalo or a bison. Wild buffaloes and bisons are still found in C P and Southern India. Relics of a prehistoric bison have been found in Southern India as also in the Siwaliks. About thirty skeletons of the 'bison taylori' have been recently discovered at Folsom, New Mexico. The main theme of the 'Chandee,' the famous Sanskrit scripture of the Mother Goddess cult, is the killing of such animal demons as the Buffalo Demon (Mabishra suri) by the Goddess. The Khias, a mountainous tribe in Indo China, still perform their war dances encircling a buffalo, tied to a post in the middle, and occasionally thrusting their spears on the sides of the beast.

Picture No. 2 depicts a boar-hunting scene. The ox, the pig, the cock,—all domesticated,—were common to both Southern India and Southern Africa. Boar and pig hunting were subjects of sculptural and pictorial arts in many countries. A boar hunting scene has been sculptured in Bharut. It seems that the boar was subsequently sanctified in Ancient India. The third incarnation of Vishnu was the Boar incarnation (Varaha Avatarah). One of the representations of Shakti or the Mother Goddess is the Varahes or the Boar representation. There are temples in which the Boar God (Varahah) or the Boar Goddess (Varahes) is worshipped. Such a big temple still stands in Bhupul State. There is a *Parana Hindu mythology* scripture called the Varaha Purana.

It is to be noted that in all the hunting scenes as the above, at Singanpur, the hunters are armed with no other weapon excepting the spear or the javelin. Hunting scenes form the subject of the earliest painting or sculpture by prehistoric men so far known of the Magdalenian paintings of Europe, the Transvaal Petroglyphs etc.

Picture No. 3 represents three human figures and a trident near them. It seems that all the three human figures are dancing. Dancing has been regarded as a primitive art in almost every part of the world. In Bengal, during the month of Chaitra and especially on the last day of that month, which marks the end of the Bengalee year, the devotees of Shiva or Rudra still dance round a trident fixed to the ground.

The trident symbol has already been dwelt upon in connection with notes on sign No. 4, Plate No. IV.

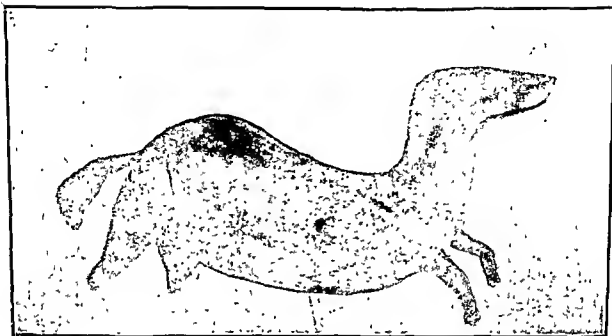
If man's terror for God preceded his feeling of reverence or of love for Him, then the idea of such a deity as Rudra or the Destroyer God, must have preceded his idea of Shiva i.e., the Auspicious or Benevolent Deity.

All the pictures reproduced in this plate are evidently very primitive in their type. Moreover, there appear to be human figures of two sizes—big and comparatively small—if we of course, except the 'laddermen' here which may have altogether a different significance. Many seem to believe that a race of pygmies coexisted with the race of men of normal stature or of giants in prehistoric times, cf. the Neanderthal race and the Chancelado race in Europe, the Celts and the pygmy flints found in many prehistoric sites, the "wanderers" and the pygmies of the Himalayan regions, what are called the 'Giants' beds' and Pygmy abodes in central Europe, and so on.

What is called the "Kangaroo" pose in the ancient cave paintings of Europe is also noticeable in the human figures painted at Singanpur. A few of the pictures of Singanpur—like those of Plate No. VII—may be the relics of the performance of some magical rites or of Ancestor Worship by the ancient painters of Southern India. By the performance of the Shridha ceremonies, in which offerings are made to the manes of one's ancestors the Hindus are still carrying on a form of Ancestor Worship. The Kols, who, it is believed, lived generally in parts of Northern and Central India, even before the advent of the Turanians and the Indo Aryans, used to worship the manes of their ancestors who lived in caves and hills as they supposed.

Plate No. VIII.
SINGANPUR PAINTINGS.

1



2



3



Plate No. VIII

Picture No 1 is like that of a horse or of a Hipparion which preceded the horse. The figure in the picture has a bulging belly though its feet appear to be scurped. It is believed that a class of prehistoric horses of a diminutive size existed formerly in Central Europe and in Southern India too. We are told that the pre-historic horses had bulging bellies and were faintly striped.

Wild horses are outlined in the pre historic engravings in Montespan, France, and in the paintings at Cogul, Spain. In Babylon the horse was called the 'ass of the East'. A type of Equus, almost identical with Equus Asinus, has been found both in the Karnul and the Nermudda fossils. Fossilized remains of a bigger type of the Equus have been found in the Siwaliks and in South Africa too. Countless skeletons of wild horses, representative of the Magdalenian period, have been discovered in Moravia. According to Worthington Smith the horse was contemporaneous with Early Man and with even the Mammoth. A fossil tooth believed to be that of a wild horse of Karnul type has been discovered in the Sinju Binju valley near Chikradharpore. Scenes of hunting horses and other animals painted in red haematite are found in the Vindhya's. It is the author's idea that the ancient kingly rite of the Ashwamedha sacrifice, by which political overlordship—though generally nominal—was claimed by an aspiring sovereign, might have originated from a still more ancient practice of eating horses meat and in claiming the game-right of catching or killing horses in all neighbouring tracts. We read that with a view to perform the Ashwamedha sacrifice the ambitious sovereign had to let loose a horse to roam at will for fully one year, compelling the rulers of the territories into which the horse would enter, to submit to him and at the end of the year, if no other ruler could defeat the sender of the horse, the animal would be brought back and sacrificed.

It is wrongly assumed that the horse was introduced into India by the Aryans. Some representation of the horse has been found in the pre-historic relics of Harappa and Mohenjo-Daro. Numerous fossils of an animal of the horse type have been found both in Northern India—in the Siwalik, and in Southern India—in Karnul and in the Nermudda. Rider figures are represented on the Megalithic pottery of Southern India. Such are also represented on the prehistoric relics of Argos, Crete, Lesbos, Egypt, Yugo-Slavia, Southern Africa and probably in South America too. It is believed that the big horse found buried in a Hyksos grave along with its master, came from Asia.

(See also notes on the horse on page 85 of the book.)

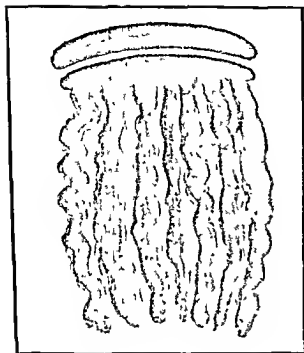
The "Kionaras", described as a class of "Bhutas" (Supernatural beings) mentioned in the ancient Hindu Mythology, could mean persons with either the body or the face of a horse. "Kinnaras" are also so represented in some old Indian pictures. The word, both in its sound and significance, closely resembles the 'Centaur' of Greek mythology.

Pictures Nos. 2 and 3 are of lizard, i. e. of reptiles. It is believed that lizards of tremendous size at one time ruled the earth. These might have even seen 'the childhood of man-kind.' Madagascar, which at one time formed part of the same land mass as India, was once the home of very big lizards about 60 feet long. Lizards have been found represented on old Peruvian pottery.

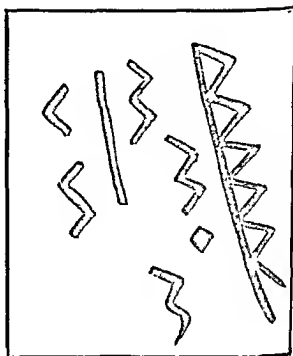
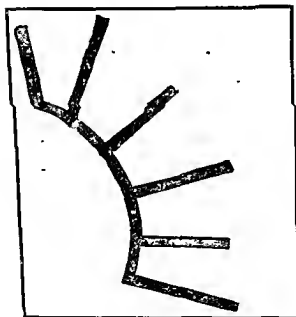
So three of the animal paintings prominent in the Singanpur caves, as are represented on this plate, are most probably of the prehistoric horse and reptiles. Representations of a few other animals in Singanpur caves are rather incomplete and vague. But not a single of these appears to be that of a domesticated animal. Every characteristic in the paintings points to the Hunting stage of existence of the painters. Even the Kols, it is believed, had originally no cattle, though the Dravidians had.

Plate No. IX.
SINGANPUR PAINTINGS.

1



3



2

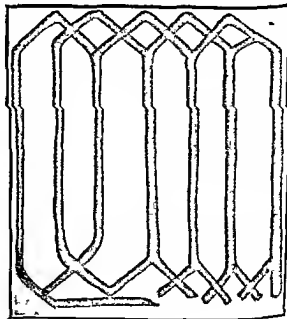


Plate No. IX.

Both the pictures in No 1 most probably represented water. The seven flowing curves are still painted in Sindur by Hindu priests on the walls of rooms or temples during the performance of many religious ceremonies. These are called the 'Visudharis'. Such designs are still used in Bengal, Madras and the Maharashtra countries for temporary decorations on religious occasions, especially on the threshold and near about the entrance to the houses. The designs are painted by ladies of the house with rice powder mixed with water. Geometric designs of dotted lines, circles and curves, have been found on prehistoric relics in Alaska and Siberia, while Zigzags and flowing curves were widely used as patterns on some of the earliest handiworks of the Basket Makers. Similar designs have been found on the prehistoric pottery of New Mexico and of Southern India. In fact ancient pottery illustrates how parallel ideas evolved amongst different prehistoric communities living quite apart from one another.

Zigzag lines, like those in one of the pictures in Plate No IX, denoted water in Egyptian Hieroglyphics. (Water was the object of worship in pre-Vedic days. The Zend Avesta bears testimony to it. The 49th Sukta of the 7th Mandala of the Rig Veda is 'Jahvandana,' i e, hymn to water. The river has also been praised in the 75th Sukta of the 10th Mandala. Sites for sacred tanks have been discovered amongst the architectural relics at Harappa and Mohenjodaro. Such sites have also been found in the haunts of prehistoric people in different parts of the world e g, Moravia, Sicily, and even in the Orkneys.) The Australians still represent their sacred ideas by various designs on rocks, huts and their own bodies even.

Picture No 2 in plate No IX looks like the design of iron railings as are used in modern buildings. There are

reasons to suppose that the earliest Indian villages were surrounded by railings. (The rail pattern of the Buddhist sculpture may be a reminiscence of them.) Similar designs painted in red are still used as auspicious signs on religious occasions by Hindu priests, as also by the astrologers of Bengal for diagrams on the horoscopes prepared by them. These can be compared with the geometrical designs used in other ancient countries and such as are partly reproduced by Mr. Griffith in his book on Ajanta paintings. Of the Vedas, the Yajur Veda describes various diagrams for the construction of altars. A few surmise that the science of geometry had originated therefrom, centuries before the birth of Euclid.

Picture No. 3 in Plato No. X, is most probably a solar symbol. It is represented by an arch of a circle with six lines diverging from it. The diagram is fragmentary and it seems that originally there were seven lines and not merely six. The number seven is myetic and is peculiar to the Sun. In the Vedas the Sun has been described as the 'Seven-rayed.' Modern science shows that the sun-beam consists of seven colours—'vibgyor.' Somewhere in the Vedas even the colours of the seven sun-beams have been described. The Rig Veda (I—50—8) assigns seven horses also to the chariot of the sun deity. The sun is the presiding deity of one of the days of the week which consists of seven days. Sunday (Sun's day) coincides with the Indian 'Ravibar', which also means the day of the Sun, thereby proving that the common ancestors of the present-day Indians and Englishmen used to worship the sun in very remote times.

Modern astronomy describes the Sun as a yellow star, with black spots in it. Previously astrologers conceived the Sun to be of a dark-red colour. In the Dhyan (conception) of the Sun deity, he has been described in Sanskrit as 'Java-Kusuma-Sankasham', that is as red as the hibiscus (flower).

The Solar symbol in question at Singanpur is found painted in black or deep red colour. It is noteworthy that the diagram occurs also at the very entrance to a cave. It is at the entrance to caves and temples that symbols generally were represented.

The Sun naturally should have been one of the first objects of admiration and worship by primitive men everywhere in the world. At one time it charmed devotees in almost all climes of the prehistoric world, *e.g.*, Egypt, Syria, Mexico, as also India, in which last country its worship still prevails. Of the five main Hindu 'Tantras' (in a general sense "treatises", here 'religious creeds') one is the 'Surya Tantra', and the Sun is regarded as one of the five principal Hindu Deities. One of the three primary obligations enjoined by the Vedas is to the Sun "Svaha to the Sun". The Sun subsequently became a symbol of Buddhism. According to the Matsya Puranam, one of the eighteen Puranas (Hindu mythologies), the Sun is the first deity and hence is called Aditya. Offerings are made to the Sun at the commencement of the worship of other deities too.

It is quite probable that the disc, called Chakra, represented as a weapon in one of the hands of Vishnu, was originally the Solar disc. Symbolism might have precluded anthropomorphism in the evolution of human ideas. The Buddhists used to worship, as they still do, a disc or diagram called Dharma Chakra. A winged Sun Disc was worshipped by the Ancient Egyptians. In a passage of the Rig Veda (I—164—46) the supreme being is described as the well-winged celestial Garutmath. The idea of the deified giant bird Garuda of Hindu mythology, so frequently represented in old Indian sculpture, might have subsequently developed out of the winged Sun disc. The Sun disc was called Jabaru in the Vedic language.

A splendid golden sun-disc bejewelled with precious stones has been discovered in the Temple of the Sun on the Andes Mountains in South America. A circular clay disc inscribed on both sides has been found in Crete. Golden discs of the Sun adorn the heads of the representations of numerous cobras in one of Tutankhamen's burial chambers. A few scholars want to connect the story of the life of Krishna, the popular Hindu deity, with a solar myth. Suppression of the great serpent (Kalia) was one of his feats in childhood and the rings on the heads of cobras are ascribed to Krishna's foot-print on Kalia's hood. Here may be a link between the ideas of serpents and of discs. The sun disc is still worshipped by the Mundas, a Dravidian tribe now inhabiting Chota Nagpur, as also by the Todas of the Nilgiris.

The sun is also called Surya-Narayana, thus identifying it with Narayana or Vishnu. (It appears, however, that in earlier religious literature Brahma, the God of creation, and another of the Hindu Trinity, has been described as Narayana too). The word Iadra, name of the king of the celestial beings, derivatively, may mean the sun. ("Indra" can also be derived from "Ira" = clouds). "Surya" (Sun) according to the Vedas, is the Regent of the East. Indra has also been described as the Ruler of the East.

It seems that the ideas about many other Hindu deities, with all their resplendent haloes behind them, had evidently evolved out of the appearance of the glorious sun. Vishnu is enthroned within the sun. So is Gayatree, the principal deity of the twice-born castes amongst the Hindus. The Goddess Jagatdhatree, a representation of the Mother Goddess, is described as "Balarkasadrishee Thanu", i.e., with a form as effulgent as the rising sun. The Egyptian Sphinx did not probably represent the Pharaoh primarily but only symbolically as the earthen representative of the Sun god (Horus).

The unique Babylonian seal, discovered in Central India and preserved in the Nagpur Museum, bears the symbol of the sun and the moon on it, along with the representation of the deity known as Adad—the Weather God in Ancient Babylonia. Diagrams like the sun disc have been found to be represented on many prehistoric Indian coins. Several terra cotta figures, recently recovered from Vinca (near Belgrade) and from Ur, have knobs or discs represented on their arms. There is still a custom among Hindu pilgrims to get their arms tattooed specially with the Chakra or the Sun disc design, when they go on pilgrimage to such places as Dwarka, Rameshwar and other sea coast temples of antiquity.

In South America in very ancient times the sun was worshipped under the name of "Inti". The word, curiously enough, sounds similar to 'Kunti', the name of the mother of the five Pandava brothers—the heroes of the Mahabharata. It is related also in that epic that Kunti, when a maiden, was blessed by the Sun deity with a son, who subsequently became known as Karna, a great warrior. Kunti evidently was a virgin dedicated to the Sun. Such virgins were a characteristic of the cult of 'Inti' (Sun deity) too in South America.

According to Indian astrologers of old Kalingana was the birth place of the Sun deity. The marvellous sculpture of Konarak, called the 'Black Pagoda', was originally a temple dedicated to the Sun and hence was fish shaped like a chariot. The ruins of another old temple of the Sun deity may be seen on the way between the Murree Hills and Shrinagar in Kashmir. There are remains of such other temples at Puri, Soro and other places.

In Bengal the Sun is still worshipped on the Makar Saptami day or the seventh day of the bright fortnight in the Bengali month of Magh. On Sundays of this very month

the girls and ladies of Bengal still worship the sun by what is called "Ithu Puja"—worship of Ithu or "Idu"—the shining one, i.e., the sun. In East Bengal, especially on the Chittagong side, the sun is worshipped by the observance of what is called the Magh Mela, held also in the month of Magh. Such melas are held in other provinces too. The followers of Nanak still worship the Sun daily.

1 SINGANPUR PAINTING

A nude female, and probably a Glyptodon (a prehistoric animal) with a long proboscis and a snake standing on its tail.

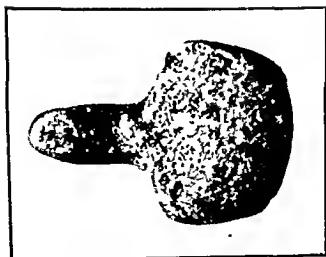


2 The probable aspect of the Glyptodon, a prehistoric animal. It had a flexible proboscis and was herbivorous.



VB—There was another type of Glyptodon with only a short tail

3. A very old stone relic—believed to be an ancient idol—found at Thiruv (Lodoo, Mysikur). See 'The Illustrated London News' dated 14-2-1931.



VB—The image is very similar to a type of the Ilita Shiva lingam

Plate No. X.

In picture No 1 Plate No X, a nude female figure is evidently represented along with some mysterious sigas. An animal seems to be feeding from her hands and behind the animal there seems also to be a snake standing on its tail, as it were

Nude female figures of terracotta and bronze are common to prehistoric relics. A fine bronze figure of a nude female has been found at Harappa. Numerous statuettes of Venus have been found in Central and Western Europe.

Next, as regards the crab like creature outlined in the picture. We are told that the earliest animals were crab like. The tortoise was an after development. The animal, outlined beside the female figure, seems to approach the prehistoric animal called Glyptodon, which had four short legs, a short neck, a comparatively small and rounded head, two ears, and a huge shell, like that of a tortoise, over its body. Some attach a short tail, others a long one with a muscled end, to the animal. The Glyptodon, we are told, was a deadly enemy to the sabre tooth tiger. The proximity of such an animal to the female figure may be explained by the fact that monstrous animals were associated with divinities, and especially with female divinities, in ancient times. Moreover, the remains of a Megatherium, which was believed to have been domesticated, have been found in Patagonia. We are told that prehistoric animals like the Glyptodon were common in South America during the Pleistocene epoch. But with regard to such matters evidence is naturally very meagre and cannot be regarded as exclusive. Prehistoric fossils have been discovered at places, far underground, after blasting up the rocky surface. Who knows what the Singur site may reveal if it be similarly treated.

Next, as regards the representation of the snake in the picture. The snake has been associated with mankind from

time immemorial. It has been symbolical for wisdom in many ancient fables. Like the phallic and the tree cults, the snake cult was also widely prevalent at one time in the ancient world. A very old image of a snake goddess, similar to that of ancient Cybele, was found in Greece a few years ago. Representations of cobras and gilded cobra heads were found in large numbers in Tutankhamen's grave. Serpentine mounds, made of earth, have been discovered in Ohio (United States). In Kashmir (India) also a hill is curiously called 'Shesh Naga' i.e., the great serpent 'Shesh' of ancient Hindu traditions.

References to serpents in the Vedas have already been pointed out (*vide* pp. 45 and 46 of the book). The Aitareya Brahman describes the serpent as the originator of all good. The veneration of the snake was subsequently documented in plastic art. The rails of Buddhistic stupas are sculptured with scenes of serpent worship. The snake Muchalinda, it is said, used to shelter Buddha when the latter was engrossed in deep meditation. On the bas reliefs of the Buddhist period there are numerous representations of male and female figures—called Nagas and Naginees—either with serpentine forms from their waist downwards or with serpents' hoods spreading from behind them. In the famous temple at Puri, Valaram, one of the three principal images, is called "Shesavatar" or the incarnation of 'the great serpent'. The image is at times even represented with the hood of a snake rising from its back.

The serpent is still associated with the prominent female divinities worshipped by the Hindus. Manasa is particularly the goddess of serpents. The popular Mother Goddess—Durga—has a serpent noose in one of her hands with which she entangles the 'buffalo demon.' In another form called Jagat-dhatree, she has a serpent for her sacred thread, *cf.* "Naga yajnopabeethinee". Ganesh, another popular Hindu deity, is at times similarly represented. The Shivalingam found throughout India is invariably represented with a serpent belt. The

Dravidians used to worship snakes. In some parts of British Malabar, in the Cochin and Travancore states, and even in Bengal, serpent worship still prevails.

There are scholars who consider the serpent or the snake symbol to be related to the Assyrio-Babylonian. Tilak shows how several Babylonian names for serpents as malevolent spirits are found in the Atharva Veda. Evidences of a snake cult have been found amongst the relics of Harappa and Mohenjodaro. A blue faience tablet represents a human figure seated cross-legged like the Buddha with a kneeling worshipper to right and left, and a snake erecting itself behind each worshipper. This seems to indicate the worship of anthropomorphic images (*vide* Report of the Archaeological Department of India for 1924-25). According to Prof. P. Mitra this tablet probably represents Krishna who subjugated the Nagas of whom the king was Kalia (cf. 'Kalia-daman' by Krishna). The Nagas from Tak tribe (Takshak) were evidently worshippers of snakes and were deadly enemies of the Vedic Aryans. The king of Taxila, it is said, maintained two serpents when Alexander invaded his kingdom. The Nagavanshee Kshatriyas, i.e., the fighting clan, claiming descent from the Naga or the serpent, of India still respect the Naga—specially the cobra—and its symbol. The representatives of the ancient house of Palkote (Chota Nagpore) still tie their turbans in the manner of a coiling snake round their heads. A cobra used to be represented on the crown of the Egyptian Pharaohs of old. On a few ancient coins, recovered from Cairo, cobras erecting themselves on their tails, like the snake-like form in the illustration here, have been represented. Mystery hangs over the origin of the Nagas and the different Naga dynasties in India. (Rai Bahadur Dr. Hooralal, the famous antiquarian of C. P., has published several copper plates of the Nagas.) Domestic cobras are generally respected in Bengal and Southern India and are left unharmed. The five, seven or many hooded

snakes are represented even in the Jain temples as also in Angkor-vat, Indo-China, and in the Mayan temples in South America. The Mayas worshipped the Feathered Serpent that had also its parallels in Ananta and Ahibudhna—the atmospheric serpents—referred to in the Rig Veda. Anantam—the nenter form of the Sanskrit word 'Ananta'—means 'endless or the sky.' Ananta—the serpent with a thousand hoods—has, in some places at least, been identified with 'Shesh'—the regent of the Nadir according to the Vedas. (The Sanskrit word 'Naraka'—generally understood as hell—signified the abode of serpents according to Sir William Jones.) It was believed also that Ananta carried on his hood a gem—the Swastika symbol (which bears some affinity to the Celtic knot) of the Vedic Aryans. (This might have given rise to the popular belief in India that a class of snakes bear jewels on their heads.) The idea of the benevolent serpent deity Ananta evidently culminated into that of the four-handed deity of the same name, and of white complexion, who is identified with Vishnu. There is also a commentary called 'Phani Bhashya' (*i.e.*, Bhashya or commentary by Phani or the serpent) on Panini's famous Sanskrit grammar.

The serpent was also associated with the cult of the dead. The Egyptian 'Book of the Dead' speaks of Buto, the serpent.

Several pre-historic pottery jars recovered from the Illinois River (Mexico) bear the symbols of both the Sun and the serpent on them.

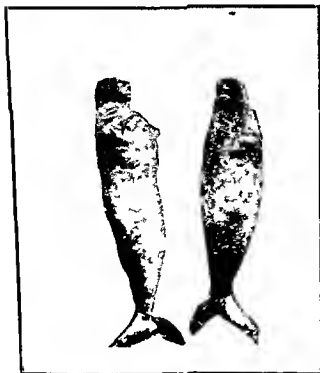
1 SINGANPUR PAINTING.
MERMAID



3 Singanpur Painting — Representation of a Jackal
like dog. Compare it with figure No. 4



2 Two Mermaids caught at Aden in 1928— Vide 'The Scientific
American' for March 1928

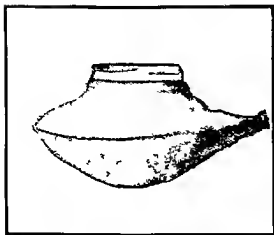


4 The figure of a Jackal like dog—probably an emblem used
to protect the Dead King—recently discovered in a wall
recess of one of Tutankhamen's burial chambers

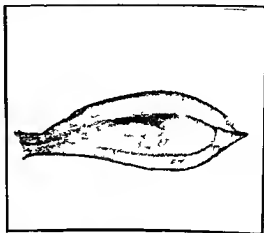


Plate No. XII.

1 A type of pre-historic bird shaped vessel

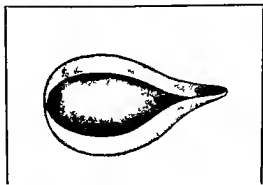


2 The 'Kosha' or 'Arghya'—Hawk shaped—a libation vessel still used by the Hindus



3 The Hyle Vase—a pre historic unique clay libation vessel recently discovered at Vuk (near Belgrade) on the Danube. The vessel is duck shaped. See also 'The Illustrated London News' Int'l 18 10 11

4 A type of the 'Kosha' or 'Arghya'—Duck shaped



5 A pre historic flintstone tablet of offerings with three holes in relief forming the edges recently discovered in the ruins of a canonical temple at Kishleth near



Appendix.

Page 2 Masks—Masks are amongst the pre historic relics of many countries. Gold masks have been discovered in Mycenae and in Egyptian tombs. It seems that masks were in use not only in Quaternary times but also down the subsequent ages. The purpose of using them was probably to drive away demons or evil spirits with which object in view many savage tribes still wear them. Even the ancient Romans and Greeks used them for similar purpose. Many hold that there was a Cycle of Mask in the evolution of human culture.

Page 3 Bagh Paintings—Sjt Asit Kumar Haldar, Principal of the Lucknow Art School, is of opinion that the Bagh Paintings were contemporaneous with those of Ajanta.

Page 5 Foot note, last Para—The Basket Makers of America also used to live in the open.

Page 6 Slab of stone, etc—A piece of stone, worshipped as an idol in Lapland for a long time was, subsequently found by scientists to have been originally a mere piece of grindstone. The Chinese and the Indians generally regard stone relics as divine. Curry stones have ceremonial uses in India, and are still respected in Bengal and even worshipped as a goddess on a certain day of the year.

Mother Goddess—If primitive men naturally looked on the glorious sun with awe, in a more advanced stage when they took to agriculture, they regarded the earth as the Great Mother as she produced food for them and their flocks. Some hold that the cult of the Earth Goddess is of Teutonic origin. Numerous subterranean passages called 'Erdstalle' (Lit. Earth places) have been discovered in Austria, Germany and other neighbouring tracts, and it is believed that these

Appendix.

were connected either with the worship of the Earth or with some cult of the dead. The abode of the Earth Goddess was naturally associated with regions below the surface of the earth.

Statuettes and terracotta images of the Earth Goddess have, however, been found in Asia Minor, at Harappa and Mohenjo-Daro, as also in the Mediterranean area. The Earth is one of the six principal deities mentioned in the Rig Veda where she has been described as the Mother of all creatures. In the Ramayana (Valmiki's) it is stated that Sita, the heroine, was the daughter of the Earth Goddess, and she was not born of any human being, but she turned up on the ploughshare of her foster-father Janak, the ascetic king of Videha (North Bihar), when the latter was furrowing a field for cultivation. Sita was ultimately carried away too into the nether world by the Earth Goddess (cf. Persephone, her mother Demeter, and the carrying away of Persephone by Pluto into the Nether world, in Greek mythology). Narakasura, the founder of the mythical Asura dynasty of Pragjyotishpur (modern Kamrup, Assam) it is said, was born of the union of the Earth Goddess (Prithvi, formerly called Ela) and the Boar God (Varaha). The story of his life is intimately associated with the worship of the Goddess Kamakshya, the present presiding deity of Kamrup—which is still a famous place of Shaktya pilgrimage in India. The Goddess there is represented by a symbol, which, like the symbol of the ancient Phœnician goddess Ashtarte, is a mere conical stone. Hindu mythology states that the pendant of the Great Goddess happened to fall at Kamrup and the Goddess is specially worshipped during the few days of the observance of the Ambuvachoo, which time is popularly believed by the Hindus to be the menstruation period of the Earth Goddess. (It is to be noted that during these very days a clay image of the Earth Goddess is worshipped at the

Appendix.

palace of the Maharaja of Poonchote, one of the oldest Hindu states in India) A territory called 'Elavarta' evidently so called after Goddess Ela, lay in Northern India beside Uttarakuru

The bronze figure of the Earth Goddess that has been recently found in Styria (Eastern Alps), has its close parallels, innumerable bronze and brass female figurines, especially those which support lights still used for worship in Bengal (No wonder that the latest opinion is that the Bengalees are related to the Alpine stock) Subsequently the cult of the Earth Goddess probably produced a side cult of the Mother Goddess which prevailed widely in India, Asia Minor, the Mediterranean, and the valleys of the Danube and the Rhine, even so early as the second millennium B. C This leads many to think that the same type of culture lay at the root of all the higher civilization in Asia and Europe, if not of Africa too, in pre historic days Such was evidently focussed chiefly on the valleys of such great rivers as the Danube, the Rhine, the Nile, the Tigris, the Euphrates, the Indus, the Ganges and last, not the least, the Narmada and the Godavary—in Southern India

The worship of the Mother Goddess can be traced to unmemorial antiquity both in Crete and in India in which latter country her worship still predominates There is a hymn to the Goddess (Devī Shakti) in the Rig Veda, where she has been described as Vāg Devatā, i.e., the Goddess of Speech. Later Hindu literature speaks of her as Prakriti, Shakti or Uma Haimavates, and the Gita, as Yoginī Several Purāṇas (Hindu mythologies) and specially the treatises known as the Shaktya Tantras deal specially with the cult of the Mother Goddess Mr Christopher Dawson has written a very interesting book on the worship of the Mother Goddess in

Appendix.

different countries during pre-historic times. It seems that she was first worshipped by signs and symbols, called Mudra in Shaktya Tantra.

A series of divergent lines in the form of a thumb impression symbolised the Mother Goddess in Central Europe. Probably, in the next stage she was represented by stone slabs, which were also subsequently carved, with only the breast and the hips emphasised, and the other limbs, including even the head, either omitted or ecamped. At this stage she was also worshipped as the Goddess of the Chase by primitive men living mainly by hunting. Such representations of her have been found in Syria, Cyprus, Asia Minor, the Ægean, East Prussia, Austria, India and even China.

The images of the Goddess in the oldest temples in India, when examined closely, will reveal mere slabs of stone; the eyes, the hands, and the other limbs are detachable and later additions to them. Such is the case with the image of the famous "Kalee" of Kalighat near Calcutta.

Statuettes, next in order and without any heads, have been found in Central Europe and these are thought to be of Venus (Greek Aphrodite). Terra cotta female statuettes, with bird-like faces and with painted stripes on them probably to represent clothing, have been found even in pre-Sumerian levels as also in Tell Halaf in Mesopotamia; while very old representations of what is called the "Goddess and her Child" have been found in Babylon, Crete and even Vinca. These have their parallel in the Goddess called Ganesha Jananee (Mother of the elephant-headed God called Ganesh) by the Hindus. The idea of a mountain deity, similar to that of Hara Parvatee of the Hindus, also prevailed in Crete in very ancient times, and later, in Greece too.

Appendix.

It is very remarkable that the prevalent Hindu rites of the worship of the Mother Goddess, specially of Durga, bear many of the characteristics of various forms of her worship, by different races, in different climes, and in different periods of time.

The Hindu Mother Goddess is first invoked under a tree—viz. the Indian Bacl tree, *Ægle Marmelos*, the triple leaves of which seem to represent a *triangolo* the symbol of the Goddess. According to Shaktya Tantras the shape of the earth—as also of the 'Unladhar Chakra'—the original seat of Kulakundalinee (the Mystic Goddess of the form of a serpent)—are both triangular. Sir John Woodroffe has rightly identified the Tantrik *chakras* with the plexuses in the human body. The 'Muladhara Chakra' is identified with the Sacral plexus which, according to the modern science of physiology, is triangular. Next, nine plants (Navapatrika)—all of which probably were, and a few of which still are, useful to men—are worshipped as her special representatives. This appears to be a reminiscence of Tree Worship, and it may also be connected with the worship of planets which are also nine in number according to the traditional belief of the Hindus. Particular plants were also associated by the Hindus with particular planets. As for the association of the tree with the Goddess: the famous Signet Ring of Minos (Crete) represents a Goddess to whom apparently the twig of a tree, or its fruit or juice, is being offered.

Next a votive vase, made of terra cotta and symbolical of the Goddess, is fixed on a lump of clay on which a few seeds of various useful grains are scattered so that they may germinate. Or, a spacious altar is constructed, plastered with clay, on which the Votive Vase is placed and the seed grains are also scattered. (This rite is evidently connected with the worship of the Earth or with the institution of cultivation.) Decorations, made up generally of zigzag,

Appendix.

triangular, and conch-shell patterns, are painted by the ladies of the household, with powdered rice mixed with water, on the prospective seat of the Goddess. (This ritualistic painting is called "Alpana" in Bengal and "Kolam" in Central and Southern India.) Other designs, called "Yantra", of an avowedly mystic character, are represented by the priest himself under and near about the Votive Vase. A triangle (Yoni) symbolical of the Goddess, is invariably represented just below the principal libation vessel. Finally, the image of the Goddess, generally made of clay, coloured and tastefully decorated, is formally installed. (If the image is meant for permanent installation and worship, it is usually made of stone, wood or metal.) Twigs of trees and various fruits are hung around the place of worship, and plants of the *Musa* species with jugs full of water, are placed at the entrance. The worship usually proceeds as follows:—First, the worshipper, who remains fasting and pure in both body and mind, formally sanctifies them both. Next he sanctifies the water of the libation vessel by invoking the spirit of all sacred rivers into it. He protects his seat also by invoking the aid of the Earth Goddess and of the Great Serpent, *Basukoe*, who, according to popular Hindu legends, supports the world on one of its hoods. In the meantime he makes some offerings to the evil spirits and then dismisses or scares them away. After a few other minor rites, he begins the *Matrika-puja*, or the worship of the 50 principal letters of the Sanskrit alphabet, as representatives of the Mother Goddess. This is an important feature in the worship and leads one to think that the discovery of the Alphabet by the Ancient Indians was thus sanctified and perpetuated by them ages ago. (Note that, in the solitary hymn called 'Dēvo Sukta', in the *Rig Veda*, addressed to the Goddess; she is pre-eminently described as *Vagdevi*, i.e., the Goddess of Speech.)

The following well known Hindu legend about the Mother Goddess may throw further light on the relation of the Matrikas, i.e., the letters of the Alphabet, to Her and Her worship :—

'Satee,' the Mother Goddess, was first born of Daksha Prajapati who has been referred to in the Vedas. She however married Shiva—Mahadeva (the Great God) or Rudra (the Destroyer God)—one of the Hindu Trinity, whom Daksha hated. To show his spite of him Daksha did not invite Shiva to a great religious ceremony and feast that he held. Further, he slandered Shiva in the very presence of Satee, his daughter. The latter out of sheer grief voluntarily left her bodily mould begotten by such a father. When Shiva heard of it, his grief and fury knew no bounds. His terrible followers very soon appeared on the scene, spoiled the ceremony, upset every thing and killed Daksha. Shiva himself ultimately took up Satee's lifeless body over his shoulders, and, in mad grief, began to roam about with it. Vishnu, the Preserver God, however, followed him, and with a view to stop Shiva in his mad wanderings, began to cut away Satee's body, part by part, with his weapon, the discus (chakra). Her body, it is said, was ultimately cut up into fifty two parts altogether, which happened to fall in fifty two different localities scattered all over "India"—the fingers of the Goddess falling at Kalighat near Calcutta, and her private parts at Kamrup (Kamaksha, Assam). These fifty two places are still recounted and acknowledged as the fifty two sacred places ('peetha sthan') for the Mother Goddess cult and at each such place, temples, erected to both the Goddess (Shakti) and the God (Shiva), still stand. Evidently there is some association between the conception of the fifty two different parts of the body of the Mother Goddess, and the letters of the sanskrit and other allied Indian alphabets which are generally considered to be fifty two in number, and are worshipped as the Matrikas or forms of the Mother Goddess. It has been already stated that

Messrs. Cunningham and Obermaier have suggested that the letters of the alphabet most probably originated from the shapes of the different parts of the human body and even borrowed their names therefrom. It is to be further noted that the number of the heads or skulls in the garland of heads ('Munda Mala') that hangs from the neck of Kallee, the terrible Goddess, is also fifty two. The system of the assignment of Kyriologio (Veeja Mantra), which generally consists of one principal letter and is peculiar to each deity, seems to bear some relation to the Matrikas or letters of the alphabet. These Matrikas, when worshipped, are assigned to the particular places where they are pronounced from e.g., the palatals to the palate, the labials to the lips, and so on. (The scientific classification of the letters of the alphabet, based on the sources of their pronunciation, appears to be rather a recent introduction into the grammar of many a prominent modern languages of the world. With regard to Sanskrit it is evident that such classification is very old and can be traced to Panini, the compilation of whose comprehensive grammar is roughly assigned to any period between the 9th and the 4th centuries B. C. (See also Gold Stucker's 'The age of Panini'. The scientific classification of the members of the alphabet has also been referred to in the Lalita Vistara, a Buddhist work in Pali generally attributed to the 4th century B. C., in connection with the description of Gautama Buddha's education when a boy.) It seems that knowledge and even the Alphabet were long kept confined as mysteries to themselves by the priestly class everywhere in olden times.

Both the Yoga and the Vedanta, two of the most prominent schools of Hindu philosophy, attach supreme importance to 'Sabdah' which in its strictest sense denotes 'spandan' i.e., vibration, and necessarily connotes both audible and inaudible sound (cf. Sharadatilak—"Sa Prasnte Kulakundalinee Sabda-Brahmayee bibhuh stato nadā stato dhvaniḥ"). 'Sabdah' has been even identified with the Absolute (Brahman;—cf. Sabdo.

Brahmah) and hence is ever present ('Nitya' i.e. an ultimate reality) according to both the Yoga and the Vedanta. Consequently extreme importance was attached to the proper utterance of mantras (hymns) and hence to that of words and letters, without which, it was believed, that they would not only have no effect but could have even an evil effect.

Taking 'Sahdah' in its general sense, to mean 'audible sound' only, and 'Akash', which is the former's origin according to Hindu Philosophy, to mean only the 'sky', many scholars, especially Westerners, have misunderstood the ancient Hindu theory about the origin of sound. The Hindu philosophical idea of 'Akash' (which, according to it, is an ultimate reality) approaches very nearly that of the theory of Ether in Modern science. (Ether surely is not proved, but the existence of some such thing has to be assumed to explain creation).

To return to the prevalent Hindu rites of the worship of the Mother Goddess.—

After the Matikas are worshipped, the Votive Vase is formally installed, and the Goddess invoked in the image, water and earth—two of the important elements—collected from multifarious sources, are offered to her or simply mentioned of, in recognition, as it were, of her association with every thing in the world. She is described as both Evil and Good, Ignorance and Wisdom, Illusion and Truth, and Death and Life. Hence some obscene words are also uttered and generative organs touched, during such description of the Goddess. On the forehead of her image a lunar crescent is represented, and on her feet, solar symbols. From her neck is hung a garland of stars ('Nakshatra har') emblematical of the heavenly bodies.

Slender blades of grass, leaves of the Bael tree (*Ægle Marmelos*), flowers, especially lilies, fruits of various kinds,

milk, curd, butter, clarified butter, honey, sugar, rice, cereals, and other articles of food—raw and cooked—that are considered to be pure are offered to the Goddess. During the offerings, various signs called 'Mudras' are showed with the fingers of the hands, and the Kyriologic (Veeja Mantra) of the Goddess is repeated very often.

Animal sacrifices ('Balidan'—which is gradually getting into disuse), offerings to the Fire (Havan), gifts to the Brahmins and to the poor (Danam), recounting the names of the Goddess (Japa), reading aloud the scriptures (Patha), the practising of concentration of mind (Yoga) and regulation of breath (Pranayam), penances (Tapah) and, last not the least, adoration of the Virgin (Kumaree Pūja), form integral parts of the worship, which is accompanied with music, feasting and revelry.

Subordinately to the worship of the Mother Goddess, almost all the prominent deities of the Hindu Pantheon, including those presiding over the Elements and over Time and Space, the Sun, the Moon, the planets, the various beings in different grades of existence, according to Hindu conception, the Evil Powers (Yoginies and Others), and even the Lion, the Bull, the Peacock, the Serpent and the Mouse which are usually represented with the image of the Goddess Durga, are all worshipped. In spite of all these diversities, it can however be perceived that a unity in the idea of Godhead underlies all forms of Hindu worship). When all suitable material objects have been offered to the Goddess, the mental worship (Manasa Pūja) follows, and the worshipper closes his eyes and tries to realise in his mind that the Goddess eternally exists, within himself and every where, that the universe is She and so he, the worshipper himself, is also She. Accordingly, when, after several days, the rites of the worship are finally brought to a close, the worshipper makes a sign called the 'Samhar Mudra' by which he symbolically withdraws the phenomenon of the

outer manifestation of the Goddess and of her worship, within himself, and inhales, as it were, the very spirit of the entire devotional atmosphere created by the worship. Lastly, he and all others present, get a glimpse of the image of the Goddess, as reflected in the water—partly coloured yellow with turmeric—in a basin placed before it. (In many ruling and aristocratic families, by long standing custom, instead of any image, the old weapons or merely Votive Vases are worshipped as representatives of the Goddess).

Now about a few analogies with rites and relics elsewhere:

Firstly, the pot-bellied terracotta vases, which are used by Hindus for Votive purposes only, look very similar to the prehistoric Votive Vases discovered in Syria, Etruscany and Lemnos. Seeds of grains have also been found in oxidised form within these Vases.

Secondly, pieces of new linen, generally dyed yellow, are used by the Hindus to cover the Votive Vase and other ceremonial pots during worship. Prof. Obermaier tells us that in prehistoric Spain, the Mother Goddess was represented by faint signs on a yellow background. (It should be remembered that the Votive Vase is identified by the Hindus with the deity worshipped.)

Thirdly, several very old terracotta figurines, believed to be of some Goddess, have been discovered in Pre-Sumerian levels, and in prehistoric Tell Halaf, Mesopotamia. These have bird-like heads, and bear painted stripes on them probably to represent clothing. Similar figurines have also been discovered in Vinca, where ancient Aegean culture has been revealed. Some Egyptian Goddess was eagle-headed. The Hindu Goddess called 'Aprarajita' who is worshipped invariably on the Dashera day, that is, the tenth or the last day of the autumnal worship

of the Mother Goddess, is described as 'Khagarupinee', i. e. bird-like,

(The small flower *Clitoria ternatea* is also called 'Aparajita' by the Hindus and is considered to be a special favourite with the Mother Goddess. Its shape is curved at the top, and hence it looks like the beaked-head of a bird. 'Aprarijita' is also the name of one of the sixty-four Yoginees or the mystic female associates of the Mother Goddess. According to Kulluka, the famous commentator, 'Aparajita' may mean also the north east corner. Etymologically the word means 'unconquered' and accordingly, at the end of the worship of the Goddess Aparajita on the tenth day of the Durga Puja, a ring is made of the creeper *Clitoria ternatea*, and worn on the right arm as a charm to ensure victory or prosperity. As an epithet the Shakta Tantras apply the term "Aparajita" to the Mother Goddess as also to the female sex. Here is again an association between the two)

A Goddess of the Buddhist Mahayana school has also been described as 'Khaganana,' i. e., bird-faced, in *Swayambhu Purana*. Recently in a village near Belgrade a small pre-historic votive chariot has been found in which a bird-faced figure, believed to be of the sun deity, and several ducks are also represented, *vide* 'Illustrated London News' dated, 15-8-31.

Next as to the representation of painted stripes on old images of Goddesses :—

The native women of Angola (West Africa) print their bodies with stripes on ceremonious occasions. The painting of stripes, on the parts concerned, seems to be the old style of representing clothing on images of Goddesses in Bengal. This practice is still followed with regard to very old images of Goddesses and even to a few of the modern clay images of the different forms of the Mother Goddess, worshipped under different names and on different occasions, in Bengal. Stripes, both vertical and

horizontal, are represented for clothing on all images of Jagannath (Lit. 'Lord of the World') the principal deity in the famous temple at Puri, Orissa. The image of the Goddess known as Chitreshvaree, considered to be several centuries old and enshrined in a locality to the north of Calcutta, bears stripes on it for clothing, and also rides on an animal which looks like a beaked griffin or a unicorn. In almost all images of the Mother Goddess which have been uninterruptedly worshipped for a very long time, in place of the comparatively modern lion, a creature very similar to the unicorn is represented as the carrier of the Goddess. Of late it is much debated if the unicorn did ever actually exist (*vide* the article on "Unicorn" in the "Illustrated London News" dated 21st March 1931). But how is it that an animal fully answering to the description of the unicorn is represented as the carrier of the Mother Goddess in all old and old styled images and paintings in Bengal! The orthodox Hindus of Bengal certainly would not have adopted anything from the heraldic idea of Middle-Age Europe in their religious representations. Again, the throne on which any Hindu deity, specially the Mother Goddess, is seated or installed, is called the 'Simhasan'—literally 'the seat formed by the lion or lions'. Recently in Old Garu, a prehistoric seat of the Goddess Ashtoreth has been discovered, the four corners of which were evidently formed by four limestone lions, and from under which, an entire image of another lion of the same type has been recovered. The Chinese Goddess of Mercy, called Kuanyin, riding on a lion, very closely resembles the Hindu 'Jagatdhatree', another popular form of the Mother Goddess, the chief difference between the two being that the Chinese deity has only two hands while the 'Jagatdhatree' has four. In a famous Sanskrit hymn addressed to Jagatdhatree, she is described preeminently as a Goddess of Mercy (Cf "Daya-rupe Dayadrste Dayadre Dukhamochini Sarvapattarike Durge Jagatdhatri namostute");

Lions were probably unknown to the ancient Chinese. Their

model of Kylin approached in description the unicorn-like carrier of the Hindu Mother Goddess, Durga or Jagatdhatrī. The Buddhist Avalokiteshvara in his representation and description appears to be similar to both the Chinese Goddess Kuanyin and the Hindu Jagatdhatree. Again the attitude of two of the hands in the image of the Goddess Jagatdhatri or of Kālī, as of many other Hindu deities, is generally upraised, to bless or encourage her or his devotees as it were. As a matter of fact one of the hands of Hindu deities is generally called the 'Avaya-hasta', i. e., the hand that dispels fear. According to European experts the upraised hands of the few pre-historic chryselephantine figurines of the Cretan Mother Goddess, express blessing or encouragement. Both the Bull and the Trident are associated with the Cretan, as also with the Indian Mother Goddess Shiva, the consort of the Hindu Mother Goddess, rides on a Bull (Nandi), while the Mother Goddess herself generally rides on a unicorn-like animal or a lion, and at times on a bull too. Both of them however wield the Trident. The Hittite God Heshup and the Hittite Goddess 'Hepet' rode on a bull and a lion, respectively. (Many believe that the Hittites came from Syria). The Bull was also a religious symbol of the ancient Assyrians. Bullmen, with the lower part of their body like the hind part of a bull, are represented in the prehistoric religious sculpture of Egypt.

Further, it is clearly mentioned that the Goddess Jagatdhatree is enthroned in an island, *vide* her 'Dhyan' in Sanskrit:—
 "Ratnadīpee Mahādīpee Simhasana Sīmanvite" The unique Signet Ring of Minos represents in it a sea-girt island near the figure of the Goddess, indicating thereby that she came from some quarter across the sea.

Fourthly, as for the representation of the Goddess by mere signs: the prehistoric people in Central Europe used to, and the Australian aborigines still, do so. This is also a special feature

in the rites of the Hindu Shakta Cult.

Fifthly, red ochre or cinnabar and mirrors of copper are invariably offered as toilet requisites to the Mother Goddess by the present-day Hindus. At Vinca and a few other places in Central Europe pre-historic sites have been discovered where cinnabar was evidently used to be mined for rouge for ladies; while pre-historic mirrors of copper, of the type still offered by the Hindus to their Goddess, have been recently unearthed at Kish. These are also remarkably similar to the antiquated copper mirrors found at Taxilla and at Bulandibagh near Patna.

Sixthly, cups made of human skulls, have been discovered in Moravia. These, it is believed, were associated with some religious observance. A cup of skull (Kapal) is represented in one of the hands of the Terrible Deities Rudra and Kales. According to the Vessachara, rites of the Hindu Shakta cult, fermented drink (Asab) should be offered to the God or the Goddess preferably in a cup made of human skull (Kapal).

Lastly, the days of the worship of the Mother Goddess, held twice a year by the Hindus, during the autumn and the spring, coincide with those of two other famous religious observances called 'Navaratra' (literally 'Nine Nights') during which the rites of worship are held in the night. 'Ratri' (Night) is an old name of the Mother Goddess and the 'Navaratra' ceremony, spreading over nine consecutive nights, is another form of her worship. The Durga Puja, which is the chief autumnal worship of the Mother Goddess, is mostly celebrated in Bengal, while the Navaratra is observed throughout Hindu India. The Catholic religious rite called "Nouvena," which is also observed through nine consecutive days with the object of obtaining some special divine grace, appears to have some relation to the Hindu Navaratra. It has already been pointed out that the Catholic Idea of the 'Virgin and the Child'

is similar to that of the Hindu "Ganesh Jananee"—i.e. the Mother Goddess and Her elephant-headed child.

It seems that from past ages India has been partly the repository and partly the distributing centre of the cultures of not only the East and the West, but also of the North and the South.

In dealing here with the theme of the worship of the Mother Goddess, the subject has been approached mainly from a historical point of view and not from the religious or the spiritual.

Page 7. Large circles of stone more than thousand feet in diameter have been discovered at Avebury and Stonehenge in England. Similar circles of stone, though not so large, have been found in Southern India, South America, Lybia (Eastern Africa), Central Europe, Sweden and probably at other places too. Circular mounds mark the graves of the Beaker Folk in King Arthur's Cave in Wales. The Architectural designs and the numerous old graves at Amraoti are also circular. (Some guess that the Indian stone circles are of Druidical origin).

Stone rings of a very large size have been found in Chanda District,—C. P.—India, Syria and in Moravia. Holed stone rings found in India, Burma, Africa (Cl. "Bushmen Stones"), and America appear to be strikingly similar to one another. These were used either for digging sticks or for the production of fire.

Page 8. *Megaliths* :—Dechelette classifies Megaliths under six heads.

In India, Cromlechs and dolmens are mostly found in the extreme south and are popularly ascribed to a pygmy race. Menhirs are still erected by the Mundas, the Garos and such other tribes.

Page 8. *Catalogues of Prehistoric Indian Antiquities:—*

- (1) Catalogues of Indian Antiquities in the different Museums in India.
- (2) Catalogue Raisonné of the prehistoric antiquities in the Indian Museum by Coggin Brown.
- (3) Catalogue Raisonné of the Foote collection of the Indian prehistoric and proto-historic antiquities.
- (4) Catalogue of the prehistoric antiquities by A. Rea.
- (5) Catalogue and handbook of the Archaeological collection by Dr. Anderson.

Page 9. *The Panis or the Phoenicians:—*Reading between the lines of the Rig Veda one finds that in Vedic India the Panis were powerful rivals of the Vedic Aryans. They were generally engaged in trade, undertook sea voyages, coined money, and were even given to usury, when the Vedic Aryans were probably not much better than nomadic hunters. The Panis also domesticated cattle—which the Vedic Aryans required at first chiefly for the purposes of sacrifice—and dealt in milk, curd, and clarified butter (Ghee). A passage in the Rig Veda clearly indicates that the Vedic Aryans learnt the great utility of the cow from the Panis. Even the word Panir which is used in the Bengalee and the Hindi languages to mean 'cheese' evidently originated from the word 'Pani.' Probably the Panis were related to the Pancha Janyas, the Pancha Kshitayas or the Pancha Charsanyas, and the term 'Pani' could easily be a general name for all and a contracted form of any or all of the foregoing names. There are a few Rishis mentioned in the Rig Veda who appear to be favourable to the Panis and even invoke the aid of particular Devas on their behalf. It is to be noted that the Panis did not worship Indra, the favourite God most sung of in the Rig Veda. As they undertook sea voyages, they naturally worshipped 'Varuna',—originally the presiding deity of the sky as also of the ocean—whose eyes were the stars.

Etymologically 'Pani' is he who deals in goods:—“Pananti Drabyani iti Pani.” According to Yaska, the author of the Nirukta, 'Pani' and 'Vanik' (Trader) mean the same (*Vide* 'Nirukta' I-5-3; VI-5-3). The word 'Panya' (Merchandise) is also derived from the word 'Pana' which in its turn is evidently related to both the words 'Pani' and 'Vanik'. Panini derives the word 'Vanik' from the word 'Pana'. Sayana describes the Panis as Asuras but in a passage in the Atharva Veda, the Panis and the Asuras have been separately mentioned.

Sjt. N. N. Basu, the Chief Editor of the Bengalee and the Hindi Vishvekosh (Encyclopædia) holds that it was from Eastern India that the Phœnicians carried the torch of civilization to Western Asia. He assumes that the Phœnicians were no other but the Panis referred to in the Rig Veda. The Vedic Aryans being warlike by nature and evidently physically superior to the Panis ultimately drove out the latter from northern India to the east and to the south of the country. The Pani Koches of Assam and the Papias of southern India have most probably descended from the Panis, or the Phœnicians. Like the ancient Phœnicians and Assyrians both of these tribes still make circular graves for their dead.

Inflated ox-skins are still used as extemporised ferries on the Tigris as also on several rivers in Northern India, while the existing Ganges 'dinghi' is said to be "extraordinarily similar" to ancient Egyptian boats. Dr. Irvine Baird and Miss Jill Cossley Batt, two scientific explorers, have recently discovered a Chaldean tribe still living isolated on the heights of the Himalayas. (Chaldean civilization is considered to be earlier than the Egyptian.)

Next as regards a few analogies in religion:—

"Baal," the name of the ancient Phœnic God of Phœnicia and Assyria is similar in sound to "Baalingam," which denotes

the miniature Phallic symbols of Shiva still worshipped by the Hindus; while Ashtarte, the Phœnician Goddess was probably related to the Ashtamatrikās or the Ashta Nayikās of the Hindu Shakti cult. The ancient Hindu Goddess Kamakṣha still worshipped in Kamrup, Assam, is represented by a conical symbol of Shakti (Goddess of Energy) similar to the conical symbol of Ashtarte. The representation of the popular deities called Bura Buri in Assam and in Bengal, and the Shiva Lingam are remarkably similar to the symbolic pillars or the symbols of Baal. Animal sacrifices (Bahdan) and the worship of virgins (Kumaree Pujā) are two of the other traits common to both the Ashtarte and the Shakti cults. A goddess called Eḷa is mentioned in the Vedas whom Sayana describes as the goddess presiding over earth. Some ancient Hindu geographers have stated that originally the world was divided into nine parts, one of which was Ilāvarta. There was also a territory of this name adjoining 'Uttara Kuru' in northern India in ancient times. Probably the cult of Eḷa originated here and subsequently spread to Persia (Elam) and Asia Minor. Eḷi or Bilat Ili represented the conceptive energy in ancient Phœnician cult. Several prehistoric seals identical with the Indian have been discovered during the last few years at Susa (the ancient capital of the Elamites) Ur, and Kish—which is looked upon by many as the site of the earliest human civilization. Sjt. Vasucites Herodotus to show that the ancient Phœnicians had a tradition that they had come to settle in Phœnicia from some regions in the Eastern Sea. This sea was described by Herodotus as the Red Sea and was probably the same as is spoken of as the 'Lohit Sagar'—(meaning the Red Sea) in the Hīndū Epics and later on at the Purva Samudra (meaning the Eastern Sea) in Manu's Samhitā.

at 2 f 5

160 The Bramhaputra, the great river of Assam, is still called (Lohitya) either on account of its having flowed originally into the Lohit Sagar or having associations with Lohit, the son of

Bramha, who was instrumental in bringing Parashurama, the hero of the Axe, in ancient Hindu mythology, for ablutions to the river, thenceforward called Bramhaputra (Lit. Bramha's son) for purifying himself of the sin of killing his own mother at his father's behest.

Taking the sister to wife was a custom common not only with the ancient Egyptians but also with the ancient Phœnicians. Most of their Gods and Goddesses are described as brothers and sisters. The Egyptian Goddess 'Isis' is the sister as well as the wife of the great God 'Osiris'. Several Hindu Gods and Goddesses are spoken of as brothers and sisters in ancient Hindu literature, and it seems that later on they were regarded as husbands and wives. The Goddess Bhadrakali who is now looked upon as the spouse of Rudra is probably the same Goddess as is described as the latter's sister in the Shukla Yajurveda. Bhadra Kalee is still worshipped in India specially by the Pani Koches of Assam.

Yet another point :—the rule of inheritance, still obtaining in Southern India and specially in Travancore, State, by which the sister's son succeeds to his maternal uncle's properties and even to the latter's throne (*e. g.* the Marumakatyam system) is evidently a reminiscence of the original custom of taking the sister to wife. Even in Sind, so late as the 7th century A. D. we find that Dahir, the non-Brahmin king, married his own sister, the heroic queen, who defended Alor to the last.

The Panis are rarely mentioned in later Hindu literature but the Asuras and their constant fights and quarrels with the Devas, from the main theme of the Ramayana (one of the two great Hindu epics) and of the numerous Paranas or Hindu mythologies. It seems that at one time or other, the Asuras held sway over every part of the country. According to Hindu mythology they even conquered Heaven (Svarga = Tibet?) several times by dispossessing the Devas.

Bali was evidently a powerful Asura Emperor, who established a wide empire stretching to the farthest limits of the country, though he ultimately lost it somehow. According to the mythologies, especially the Vamana Purāna, Bali was cunningly confined by Vamana, the Dwarf Incarnation of Vishnu-at Patala. (Note that a particular locality in the South of Sind was called Patalene by the Greek contemporaries of Alexander. Some hold that the region called Rasatala in Hindi Literature, was also somewhere in Sind on the bank of a river called Rasa.). Hindus consider Bali as one of the seven immortals and even an incarnation of the great God Vishnu himself. A festivity called Mahabali Pidyam is still held in honour of him in southern India, and specially in Mysore State. Many suppose that Mahabalipuram (Lit. the city of Bali, the Great,) a city about 38 miles from Madras, southern India, and famous for old south Indian sculpture, was originally the capital of the great Danava or Asura, Bali, after whom the place is still called.

The mythological kings of Pragjyotishpur (Modern Kamrup, Assam) have been described as Asuras in the Tantras. It is expressly mentioned that Narakasura had his capital there (It is evident that more kings than one of Narakasura name ruled at Pragjyotishpur). It seems also that like the ancient Kings of Egypt, Crete and Assyria the rulers of Pragjyotishpur acted as the high priest of their subjects. As Hien Sang, the famous Chinese traveller found them to do so, he probably mistook them for Brahmins.

Evidently the people of Assam were known to the ancient Greek. (Some point out similarities between the Assamese and the people of New Guinea of the Malayao Archipelago especially with regard to their building house or cottages on piles; while many hold that the Mayas of Central America had Malayan affinities. The blow pipe is found to be common to both the Malayan and the South American tribes

We are accustomed to think of ancient civilization in terms of isolated cultures but in the old days there was probably much more communication between countries and races than we would readily believe. The shores of the 'Ksheerode Samudra' (Bay of Bengal?) were evidently the meeting place of the two great cultures—the Deva and the Asura. According to the Hindu mythology it was here that these two contending parties combined to churn the ocean (Ksheerode Samudra, which resulted in the turning up of many good things of Heaven and earth. According to some Sanskrit texts the Ksheerode Samudra lay to the South East of the Himalayas (cf. 'Uttara himavat parshve Ksheerode nama sagarah, arapdham manthanam tatra devair danava parvakaih'). Reference has already been made to the copper plate inscription of 'Valavarma'—a ruler of Assam—in which also the Ksheerode Samudra is mentioned indicating that this sea was quite familiar to the people of Assam.

Yet another point in connection with the habitat of the Asuras in India:—

The Asuras were famed for their efficiency in astronomy; as were also the Mayas of Central America. Pragjyotishpur ("Prak"=outskirts + "jyotish"=astronomy + "pur"=city), as its very name signifies, was a great seat of astronomical studies. It was the Capital of Narakasura and afterwards of his son Bhagadatta who figured in the Mahabharata War. Hence there are reasons to believe that Assam was one of the chief centres of Asura culture, if not its original home.

Page 12. Prehistoric Pottery:—Pottery and sherds are amongst the oldest human relics and have generally been found in prehistoric graves in different parts of the world. During the Stone Age, Man naturally used both clay and wood. Ceramic art grew up remarkably on the banks of such great rivers as the Indus (India), the yellow river (China), the

Euphrates (Asia Minor), the Nile (Egypt), the Danube (Central Europe), and last not the least the Illinois (Mexico). A type of prehistoric pottery of amazing thinness, generally called Eggshell pottery, seems to be a speciality for ancient India and China. Prehistoric Chinese pottery represent two distinct types of culture that flourished in China between 3500 and 4000 years ago. Prof. Stephen Langdon dates the prehistoric painted pottery of Susa even to the 5th Millennium B C. The designs on the prehistoric pottery of "Yang Shao" (China) are remarkably similar to those of Susa (Persia), Anau (Turkistan) Nal (Baluchistan) and Harappa and Mohenjo-Daro (N. India). Some of the prehistoric vessels of Southern India closely resemble those of Egypt, while the modern painted pottery of Bengal share the characteristics of the prehistoric pottery of Southern India as also of that of the Black Earth region of Europe. Prehistoric Votive Vases, both with or without handles, discovered in Ras Shamra (North Syria), Therai (Leshos), Crete and Cyprus are similar to the antiquated Votive Vases still used in India and specially in Bengal. The ancient Mayas and the Peruvians of Central America are also famous for their pottery work.

It is believed that ancient pottery had something to do with the development of human culture and archaeologists eagerly seek for signs in the prehistoric pottery and sherds, to trace the evolution of the Alphabet. Figures, believed to be mystic, are still represented by Hindu priests in red ochre (Sindur) on antiquated Votive Vases before the performance of 'pujas' (worship).

Page 13. **Wicker baskets:**—In the engravings on the seals found at Harappa and Mohenjodaro, wicker baskets appear to be represented in front of wild animals even.

Page 15. Prehistoric seals, identical with the ancient Indian, and with the same legends and animals engraved on

them, have been found at Kish and Ur of the Chaldees, and at Susa (Persia).

"Ancient Indian script now altogether untraceable in the country"—The Khasis have a tradition that they had once an alphabet, which they subsequently lost. The Indian cuneiform still remains undeciphered.

Page 16. **Deva**:—According to both Yaska and Panini, the word "Deva" can have a variety of meanings. It appears that even in the Rig Veda it does not always mean 'deity' and should not be invariably translated as 'god', as many western writers, especially Mr. Griffith, have done. (Similarly the Sanskrit word 'Yajna' which is evidently related to 'Yashna' in the Avesta, is frequently mistranslated as 'sacrifice'). Even Max Muller agrees that the word 'Deva' has been derived from 'Diva' to shine, and originally meant 'bright'. Sister Nivedita's translation of 'Deva' as 'the shining one' is more to the point. According to the 'Shathapatha Brahmanah' "the learned are the devas" ("Vidvamso hi devah").

The English word 'Deity' is related to the Latin word 'Deus', which, in its turn, is evidently related to the Sanskrit word 'Dyaus' used in the Rig Veda.

Page 21. *Second para*—Commenting on this discovery Mr. H. F. Blanford remarked that 'we have evidence in India of the existence of Man at a much earlier period than in Europe.'

Page 22. **Godly people have etc..... circular**—*vide* Egging's translation of the Shathapatha Brahmanah.

Page 23. **Circular and square designs**:—The pit cemeteries of the Hyksos discovered in Southern Palestine are circular, while those of the old Egyptian Kingdom are four-cornered. The Chinese altars of Heaven and Earth at Peking are square and circular respectively. Twelve altars, round or

square, have been discovered at Agrigentum—a prehistoric seat of worship in Sicily Rectangular and semi circular pits, filled with prehistoric relics suggesting human habitation have been discovered in Anyang (China) Recently a number of Etruscan graves dating to the 6th and the 7th century B C have been found These are all circular The word 'Smashana' by which the Hindus now & days mean a cremation place, etymologically means "couch" or "couch seat". Probably the Hindus, like the ancient Etruscans, buried their dead in a 'Smashana', i.e. a coffin made of stone or terra cotta Numerous ancient graves or urns are found in Hyderabad State Another old method in Southern India of disposing off the dead body was placing it in a big earthen jar This appears to be also similar to the ancient Etruscan Jar burial Even now the Hindus generally leave behind an earthen jar or pot at the cremation place when they finally leave it after burning the dead Years before the recent discovery of Etruscan graves and relics, Messrs. Slater and Richards drew attention to striking similarities between the Dravidian and the ancient Etruscan cultures

Page 24 Glass:—In recent years glass has been discovered in several prehistoric sites A complete set of glassware, all unbroken, has been recovered from a stratum of the second millennium B C, in Egypt A vase of vari coloured glass has been found in Tutankhamen's tomb at Tell El-Amara Ancient Roman glassware have been found near Cologne on the Rhine There are reasons to believe that glass was used as money in Egypt and Morocco in olden times. The ancient Nabateans were skilled workers in glass

Page 26. Cuneiform —The cuneiform or the wedge-shaped characters are the earliest so far found They were probably of Sumerian invention (It has been already stated that Prof H R Hall, the former Egyptologist of the British Museum, held that the Sumerians were related to the Dravidians of India A few ancient Egyptian relics (e.g. the golden Ram)

bear Sumerian stamp. In ancient times a tribe called "Somer" lived both in Sind and in Assam). A number of prehistoric Indian seals bear cuneiform inscriptions. These are assigned approximately to the third millennium B. C. by Sir John Marshall. The famous Boghas-Keti tablets, all written in cuneiform, are said to represent eight different languages. Inscriptions in cuneiform, dating from the 11th century B. C. to the 7th century B. C., have been found also at Nineveh. A complete stone cylinder, containing a proclamation of the King Shamshi-Adad, and inscribed in Cuneiform, has been found. The interpretation of the Behnistan inscription has led to the decipherment of the cuneiform of Asia Minor but not of the Indian. The latter evidently belongs to a different type

In tracking the 'alphabet to its lair', Dr. Martin Sprengling of the University of Chicago, declares that it is of Semitic origin and not Phœnician as many have so long thought. The theory of the Phœnician invention of letters has been further weakened by the discovery of over a thousand clay documents in an advanced linear script at Knossos.

Page 28. **Prehistoric Stone relics:**—According to Prof. Reid Moir, our knowledge about the various stone relics and their probable uses is almost negligible.

Page 30. **The Gnu (wilde beest).**—It has the head of an ox, the body of a horse, and the legs and the horns of an antelope. It can run as fast as a good horse. There was a species of white Gnus which is now believed to be extinct.

Page 31. *First para*—Brush forms, fishing hooks, hawks and cattle served as mediums of exchange between primitive communities.

Cinnabar:—In Asia Minor and even in Austria, prehistoric sites have been discovered where Cinnabar was evidently mined for rouge. In several Indian provinces both cinnabar

and red ochre are popularly called "Sindur."

Page 32. **Pygmies:**—It is believed that the primates were originally diminutive in size and many prehistoric animals ultimately got extinct on account of their ever-increasing unmanageable bulk. A race of pygmies however probably co-existed with men of normal stature almost everywhere in the prehistoric world. There is a tradition in almost every country about a tribe of dwarfs who used to live there in some remote time. All ancient literature and legends make some mention of a few persons of extremely diminutive size. The Hindu mythical sage Agastya, mentioned in the Vedas, was evidently such a one. The Balyakhilya sages of the Mahabharata and the dwarfs of the Teutonic legends fall also within the category. What are called "Pygmy flints" prove the existence of a far flung pygmy culture that marked the close of the Stone Age. At Folsom, New Mexico, very skilfully-made minute arrow points of a new type have been discovered, in association with the skeletons of several prehistoric bison. According to some, the subterranean passages and caves called Erdstalle (lit Earth places), as distinguished from the subterranean store houses, are related to a pygmy race who flourished in Central Europe during the Copper Age. The Dwarfs of the Himalayan regions, and the Ainos and the Veddas of Asia, the Akkas and the Bushmen of Africa, and the Eskimos of Greenland and Siberia, are the living types of Pygmies. Recently in America the existence of a new type of dwarfs has been discovered.

Scientists differentiate between Pygmies, Bushmen and Eskimos and classify them under different heads.

Page 32. Certain gold beads are common to the ancient relics of Southern India, Siberia, Germany and even Switzerland. There is evidence that certain localities in Siberia were populated in remote Neolithic times, i.e. by or before 10,000 B. C. The Tunguses, an ethnographic group of Ural Altaic

family, still living in Siberia, acknowledge a fire God whom they call 'Agdy'. The word is very much akin to the Sanskrit word 'Agni' (Latin 'Ignes') which also means Fire God or fire. The first and several subsequent hymns in the Rig Veda are addressed to 'Agni'. The word is still commonly used in several Indian vernaculars to mean 'fire'. (Some associate the discovery of fire with the beginning of Aryan culture).

A few scholars trace the trek of people from North Africa to Spain and France (through two land connections formerly running over Gibraltar and Malta), and thence to the British Isles, through a strip of land that now lies submerged in the English Channel.

Page 34. **Their business was.....spear thrusts:—** Prof. Steward of the Pennsylvan University and many other scholars hold such views.

Page 37. **The tilting up of the Himalayas:—**The Himalayas probably rose out of the water of the Tethys—Mesozoic Sea—in Mid Eocene, by several upheavals. The few pools near Ladakh, Western Tibet, as well as the Saumbhar Jhil, may be now its only reminiscences. There is some evidence that the whole of Rajputana was under water in the Vedic age. (Some hold that Man evolved from ground apes during the sudden uplifting of the Himalayas.)

(It seems that violent seismic disturbances occurred in Central India too, in prehistoric times. The Puranas indirectly refer to it by stating that the Vindhya Mountain laid itself prostrate at the feet of the great sage Agasthya by way of doing obeisance to the latter, and does still remain so. Whatever may be said against the authenticity of the Puranas, it is evident that they are generally based on some immemorial traditions. For example in describing the cosmogony, the Markandeya Purana states that the Sun was ejected to our system as a result of the rupture of the Cassiope (Kashyapa?) the Dog

Star. Modern astronomers hold that the Universe is the outcome of a chance collision of the sun against another star.)

Page 38. *Foot note last para*—There is almost a universal tradition of a world flood. The Vedas and the Bible allude to it. Many folklore, like those of the Andamanese, the Khasis, and even the Lepchas—who generally live on the highlands of the Himalayas—mention it. Leonard Woolley has discovered a stratum of river-deposit in Lower Mesopotamia which proves that a great flood swept over the country in the sixth millennium B. C. Prof. George Smith has identified the Assyrian story of the flood ; while the results of the recent Oxford Field Museum Expedition to Kish uphold the truth of the Biblical deluge.

Page 39. *Agasthya* :—The mythical sage Agasthya is said to be the son of Mitra Varuna (Mithridates ?)

Page 40 *Second para*—Many scholars are of opinion that the earliest settlers in America immigrated into the country through Alaska, *via* the Behring Strait. Dr. Gann wants to establish early communication between Indo-China and Central America, which is situated just on the other side of the Pacific. The recent discovery however of some very old relics, believed to be human, in association with the skeleton of a ground sloth (*Monotherium* ?) points to the existence of Man in America even in the Pleistocene Period.

Page 41. *Kashyapa* :—Kashyapa according to Hindu traditions was the father of all living beings. The eighth Surya (Sun) was also called Kashyapa. So, in one sense, the Sun or the Sun deity was the originator of all creation. This was also the idea of the ancient Egyptians. Moreover, even in the Vedas, not only the Sun (Surya) is mentioned but also the Suns (Suryah), of the twelve Adityas—that is the twelve aspects of the Sun in the twelve months of the year. The ancient Egyptians too had the idea of the Supreme Sun god

'Aken' and of the lesser Sun deity "Aten". Akenhaten, the Egyptian Pharaoh, evidently tried to reconcile the followers of both.

'Man kind after all had a common origin'—Sergi and a few others are exponents of the theory of multiple origin of Man. Dr. J. S. B. Haldane, who has classified human blood into four different groups, remarks that this shows that humanity originated from four different stocks, in four different parts of the world.

Page 41. **Devas and Asuras**:—In the Nirukta the Asuras and the Devas have been described as brethren.

Foot note, second para—It seems that a few types of animal life are peculiar to different localities in Southern Asia:—the Proboscis Monkey is found only in the island of Borneo; the Lorises or bashful cats, which are considered to be a type of lemurs—the earliest of the Primates—are found only in Southern India and Ceylon; while types of the Walking fish are found in Borneo as well as in Bengal? According to Max Muller the earliest centres of civilized life were in Asia.

[It is believed that the gigantic animals of prehistoric times had only pin-head brains and that the primates were generally diminutive in their size. Many hold that most of the prehistoric animals got extinct on account of their ever increasing unmanageable bulk, while man is still progressing on, keeping his bodily bulk almost the same, but having his brains gradually enlarged. (A few scientists are of opinion that it is the quality, and not the size, of the brain that counts.)]

Page 44. *First para*—Mr. Coggin Brown has recently discovered human workmanship on some bone-reliefs of the Dat Daw caves in Burma.

Page 46. The Argentine Republic in South America is called 'the land of skeletons' by Prof. Lydekker.

Prof. G. Tucci maintains that there was regular intercourse between Java and Madagascar in ancient times. In the description of Buddha Gnpta's travels (1600 A. D.) an island called Vanadvipa in the middle of the sea is mentioned, where traces of many sanskrit tantras were found. Mr. Ferrand's researches show that culture in Madagascar was influenced by the Indian and the Malgash language contains traces of Sanskrit. According to scientists Madagascar was united with the Malayan islands in the later pleistocene period.

Page 47. *First para*—Rectangular flat axes are found to be common to India, Somaliland, South Africa and even Spain, while 'the double axe sign' has been found in both the Cretan and old Indian relics. The bow with a single curve was common to India and Africa, while that with a double bend was characteristic of America. A few paleoliths presented to the Indian Museum from Cape Colony appear to be almost identical with the Indian paleoliths of the type. The domestic fowl, the pig and the ox were common to both India and Africa; while the animals which are now extinct in India but whose fossils have been found in several prehistoric sites in the country, are still living in Africa. Prof. Smith has pointed out similarities in many beliefs and customs that obtained amongst the ancient Egyptians and the Indian Dravidians. Mr. L. S. B. Leakey, on the other hand, asserts that after the Ice Age in Europe, the continent was repopulated by races from Africa. Other scholars even indicate the route which those races followed from Africa through Morocco via the then existing land connection through Gibraltar to Spain. Many hold that it was the long-headed Mediterranean races, and not the Nordics, who contributed most to the early culture of Europe. Professors J. L. Myres and E. H. Minns have tried to establish a three-fold cultural connection between the Ægean, Egypt, and Asia Minor about the 2nd Millennium B. C. Prof. Fleure, in his 'Peoples of Europe', points out structural analogies between the long-headed Dravidian, Semitic, and the Mediterranean.

Some hold that the Dravidian was an intermediate type between the Negroid and the Mediterranean. The skulls of predynastic Egypt, of Veddas, and of Addittanullur appear to be similar.

Page 47. *Last para*—Rock pictures have been discovered in South Western America. The Petroglyphs discovered in Canada are said to be more than 200 ft long.

Page 48. The caves of Singanpur, where the paintings occur, were evidently not used for habitation but for ritual purposes only. The artists and their associates probably lived below, near about the hills.

NOTES.

Page 1. According to Logan (*Vide* his 'Old Chipped Stones of India') the quartzite users of Cnddaph were probably the earliest inhabitants of India.

Page 2. According to Prof. Reid Moir the type *Homo Sapiens* itself is of great antiquity and it should not be expected that its relics should invariably be found superposed upon those of *Homo Neanderthalensis*.

Page 3. A few of man's physical requirements are almost the same as during his 'amœba' days and the sea may still serve as his original cupboard.

Page 5. Some discover Malayan affinity in the ancient Mayas of Central America. The cast of countenance of some Melanesian tribes is, however, distinctly Semitic. In Malaya bundles of reed, pointed at both ends, are used as extemporised ferries. Papyrus canoes, fitted with reed platform, were used by the ancient Egyptians for similar purposes; while the existing Ganges dinghi is extraordinarily similar to the boats of ancient Egypt.

Page 6. Basket boats are still used in Babylonia, while inflated ox-skins are used as floats on the Tigris, as also on some rivers of Northern India.

Page 8. Some Melanesian tribes represent Sun symbols on the grave-poles constructed by them.

Page 10. There was also a giant buffalo, "*Bubalus Bani*", in prehistoric times. It is now believed to be extinct. Prof. W. Pycraft thinks that the Indian bisons are not regular bisons but are rather related to the Musk ox.

The wild boar was a contemporary of the Neanderthal or Mousterian Man (*Vide* Quenel's "Every Day Life In Prehistoric Times"). Fossils of a prehistoric boar have been found

in Karnul and in the Siwaliks too. The extinct type of boar (*Sus Karnuliensis*) is now restricted to western Africa.

Page 11. The numerous dolmens and cromlechs in southern India, are popularly ascribed to a pygmy race.

Page 16. Solar symbols have been noticed on a few of the relics of Harappa and Mohenjo-Daro.

Ramchandra, the hero of the Ramayana, who is regarded by the Hindus as the incarnation of God himself belonged avowedly to the Solar dynasty. When he was in despair about killing Ravana, the tenheaded monster, he sang a hymn to the Sun deity (*Aditya*) with a view to win the latter's grace.

Surya (the Sun) was also called Mitra (Friend), probably because it befriended the nomadic Vedic Aryans. It was also called Rudra (terrible) an account of its aspect in summer. About fifty hymns in the Rig Veda are addressed to the Sun. The Parsees believe that God (*Ahur Mazda*) appears in no other form but that of the Sun.

Page 21. A town about 34 miles away from Srinagar is called Anantnag.

The serpent, along with the owl, was also associated with the Greek Goddess Pallas Athene.

Page 23. The idea of the malevolent serpent, *e. g.* Vritra Abi, was probably a later development. In the Bible Satan is represented as a serpent.

THE END.

*A few Extracts from Reviews and opinions
on other works by the Author.*

1—"THOUGHTS IN THE GIRIVILAS."

By A. N. DATTA M. A. LL. B.

Price As 8

**[Selected by the Director of Public Instruction of C. P. and Berar
as per his Order No 1460 of 1925]**

The FORWARD, while under the editorship of late Mr C R Das (Desbandha), in its issue dated 14th June 1925 —

"The book is a *splendid* production. Mr. Datta is not only a good writer of English prose, but he is a poet too. Above all he is an original thinker

Hon Mr Raghavendra Rao, B.A. at Law, while Minister of Education to the Government of C P and Berar —

I have read the book with much interest'

The HITAVAD the public organ of C P, in its issue dated the 5th March 1921 —

The thoughts are so universally true that they penetrate deep into the reader's heart and keep his interest alive to the last page. We recommend this booklet to all our readers, and especially to those who require something to soothe their hearts after the exhausting work of the day

The BEHAR HERALD (the oldest English Journal in Behar and Orissa) in its issue dated 5th February 1927 —

These reflections arise out of a casual though picturesque description of the Girivilas the palace of the Raja of Sarangarh and its surroundings. The author has an easy command over a lucid fluent poetic prose. If we

may be permitted to quote—it is the author's way and we catch the infection from him—we may say that he is a happy philosopher who finds "tongues in trees, books in the running brooks, sermons in stones" and good in everything. We have every confidence in recommending this pleasant little book to the general reader, and especially to the student community

Dewan Bahadur B C Dube, Chief Engineer to the Government of C P and Berar —

"* * * 'Thoughts in the Girivilas' and 'Pauranik Natak Wanwas,' which I have read with much interest and amusement. Your thoughts are an unconscious exhibition of your own idealistic temperament and they are placed side by side like beads on a thread—some being pearls, some being diamonds and some being stones of various sizes and colours suspended on the string of the English language. The pamphlet contains much."

The MORNING STAR — "A descriptive prose poem recalling many great English poets."

Mr W E. Ley, ICS, while Political Agent to C P Feudatories —

"I have read the book with much interest and have derived considerable pleasure from it."

Late Mr P. C. Ghosh, formerly Registrar and Sheriff of the City of Calcutta, a renowned writer on the Hindu Shashtra series published from Allahabad —

"Your thoughts soar far above the snow capped Dhawalgiri and in their depth and immensity they excel the 'Avalanche' so aptly sung by Coleridge."

in

II—"WANWAS"

Original Drama in Hindi.

By A. N. Datta, M.A., LL.B.

Price As. 8.

Thakur Chedilal, M.A., Bar-at Law, Editor of the Hindi Magazine "SEWA":—
"It is one of the few good dramas in Hindi Literature and is complete in every sense"

Raja Ramanuj Pralap Sing Deo, B.A., Ruling Chief of Korea State, C.P.—
"It has been well written and afforded me a very pleasant reading"

Pundit Lochan Prasad Pande, a renowned Hindi writer and Poet —
"I congratulate you on the publication of your excellent Hindi drama"

III—"VEENKETU"

Original Drama in Bengali.

By A. N. Datta, M.A., LL.B.

Price As. 10

Sri Hirendra Nath Datta, M.A., B.L., Attorney at Law, the famous Scholar of Calcutta — 'The work does much credit to the author' (translated)

Sri Kaldas Roy, Kabi Shekhar, the reputed Bengali Poet — "I liked the drama very much. In one sense it is a new thing in Bengali Literature" (translated)

Comment entered in the Imperial Library of India — "It is a love tragedy, depicting selfless love"

The MORNING STAR — "It is a beautiful Bengali drama, giving vivid glimpses into the ancient maritime India"

IV—"RAJA RAMKRISHNA."

Another Drama in Bengali.

By A. N. Datta, M.A., LL.B.

With Introduction by Rai Bahadur Dinesh Chandra Sen, D Litt, Ph D, etc.

Price Rs. 8.

V—"ASHRUMALA."

An Elegy in Bengali.

By A. N. Datta, M.A., LL.B.

Price Rs. 3

Rai Bahadur Dinesh Chandra Sen, D. Litt., Ph D —"It is brimful with genuine poetry"

The VASUMATEE (Bengali Daily) :—"It is a luxury of the heart,—an invaluable source of consolation to bereaved souls,—very touching at places" (translated).

VI—SADHER MALA AND VIVIDHA PHUL "

Poems in Bengali.

By A. N. Datta, M.A., LL.B.

The FORWARD, while under the editorship of late S^r C R. Das (*Desbandha*) —" 'Sadher Mala and Vividha Phul' have brought out the fine core of feeling in the man and will hold him (the author) up to posterity as a true poet "

*Works by the same Author
under Publication.*

- I. *The Spirit of Hindu Law and a few decisions by the Privy Council.*
 - II. **INDIAN MUSIC**—The result of several years' researches in old Sanskrit Literature, studies in the science of Western Music and contemporary Indian Literature on Music.
 - III. *Affairs in a High School in East Bengal.*
 - IV. *Seven Years in a Native State.*
 - V. *Nindak Swapan (in Bengali) - 2nd edition.*
 - VI. *Amar Abahan (in Bengali) - 2nd edition.*
 - VII. *Raja Ramkrishna—2nd edition.*
-